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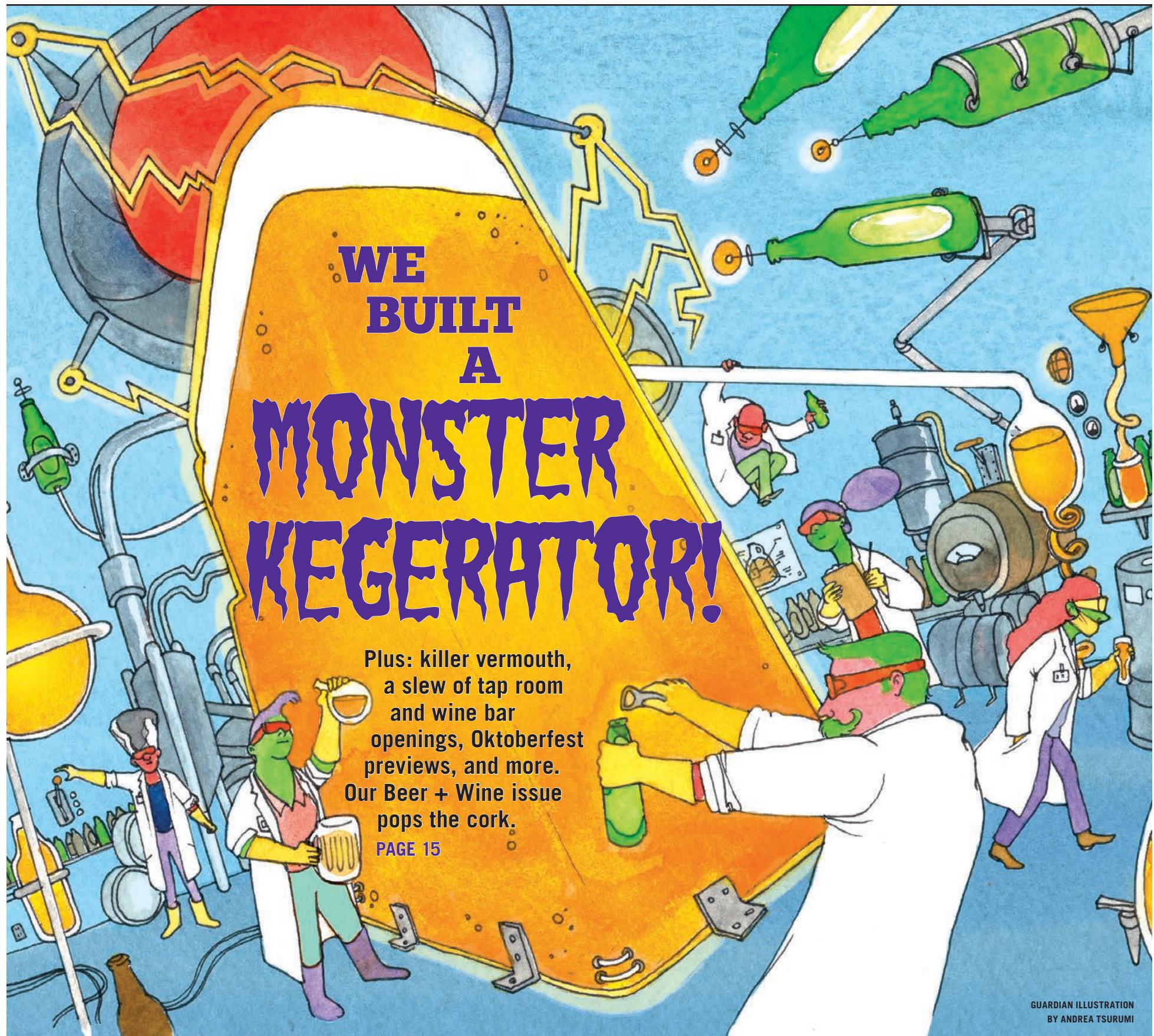


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GUARDIAN ILLUSTRATION
BY ANDREA TSURUMI



POWER STRUGGLE

Clean energy diverted by Lee's lies P12

CORPORATE WELFARE

SF biz tax cuts soar to \$14 million P14

ROUGH ROAD

'Blue Caprice' draws from Beltway snipers P35



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INTELLIGENCE



HONORING A LEGEND

When **Karen Black** died Aug. 8, the New York Times dubbed her a "versatile character actress" — a descriptor that's seldom been more accurately applied. Her career contained multiple classics both cult and mainstream, including *Easy Rider* (1969), *Nashville* (1975), *Airport 1975* (1974), and *House of 1,000 Corpses* (2003). Local host with the most Marc Huestis, whose 2001 "Ho Down With Karen Black" was a sell-out success at the Castro, presents a tribute to the late star; catch her Academy Award-nominated performance in 1970's *Five Easy Pieces* at 7pm, followed at 9:10pm by the shot-in-Oakland thriller *Burnt Offerings* (1976). Wed/18, \$8.50–\$12. Castro Theatre, 429 Castro, SF; www.castrotheatre.com



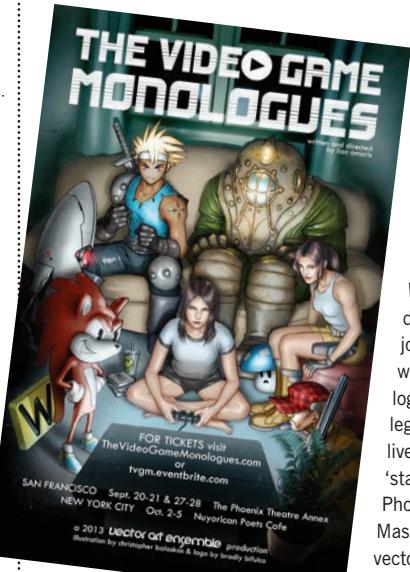
CAMPOS AND CHIU SQUARE OFF

Surprising nobody, on Sept. 12 Board of Supervisors President David Chiu announced his candidacy for the 17th Assembly District seat that will be vacated at the end of next year by termed out incumbent Tom Ammiano, who has already endorsed Sup. David Campos as his successor. So with the progressive Campos squaring off against the more centrist Chiu, that could put this board's penchant for unwavering congeniality to the test. At least we hope so, because the kumbaya bullshit is just sooo boring. Fight, fight, fight!

SF EXAMINER PHOTOS BY MIKE KOZMIN

STARRY-EYED CINEMA

The 36th **Mill Valley Film Festival**, typically the most Hollywood-studded local fest, is holding true to form for 2013. The lineup, announced Sept. 10, kicks off Oct. 3 with *Nebraska*, the highly-anticipated latest from Alexander Payne (2011's *The Descendants*), with star Bruce Dern in attendance. Other big names slated for the MVFF spotlight include Costa-Gavras, Ben Stiller, Geoffrey Rush, Jared Leto, and Dakota Fanning. But the hottest ticket has gotta be big-buzz drama *12 Years a Slave*, with director Steve McQueen and star Chiwetel Ejiofor in person. www.mvff.com



SONIC AND MARIO TELL ALL

For all you theater loving gamers out there (isn't Mario basically Hamlet with magic mushrooms?), Vector Art Ensemble's *The Video Game Monologues* debut may make your joysticks spin. The show's website says the monologues share "first times, legendary battles, and the lives changed by pressing 'start.'" Sept. 20–28, \$15, Phoenix Theatre Annex, 414 Mason, Fourth Flr, SF; www.vectorartensemble.com

SNUGGLE WITH THE DEVIL

Local cult artist (and Best of the Bay winner) **Ben Venom** pours intense imagery from death metal, biker gangs, occult rituals, and killer subcultures into his textile-based arts — mostly large quilts that uncannily mix domestic comfort with the flames of Hell. His art is what Beelzebub keeps on the guest bed, basically. Venom's latest show, at Guerrero Gallery, opened Sept. 14 and runs through Oct. 1. Guerrero Gallery, 2700 19th St, SF; www.guerrerogallery.com.

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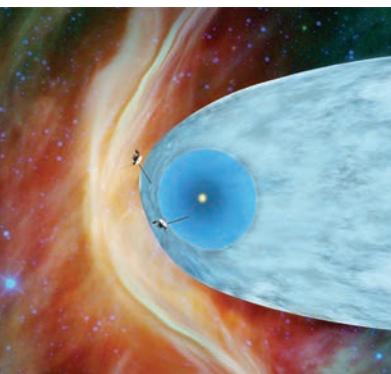
Crime rates are on the rise throughout the Bay Area, with violent crime up 7.5 percent and property crime up 18.3 percent this year over last in San Francisco.

The reason? Mostly smart phone snatchers, according to the SFPD. SF District Attorney George Gascón created the Secure Our Smartphones initiative to address the problem, getting 17 cities to ask the industry for a kill switch on stolen phones. But Apple went a step further on Sept. 10 by unveiling the new iPhone 5S — with a button that reads its owner's fingerprint to unlock. In this era of omnipresent electronic surveillance, what could possibly go wrong?



FINAL FRONTIER, FINALLY

Hurtling through our solar system at 38,000 miles per hour, NASA's *Voyager 1* satellite reached interstellar space last Thursday, a first in human history. *Voyager* is now in a fuzzy area in the vast border between our solar system and space beyond. One of the satellite's most iconic photographs was of Earth, known as "the pale blue dot," so named by scientist-philosopher Carl Sagan. Follow *Voyager*'s journey on Twitter: @NASAVoyager.



PUKING RAINBOWS

SF activist rock'n'roll band Future Twin will play the New Parish as part of Mission Creek Oakland this weekend with Tyson Vogel of Two Gallants, and also just wrapped up filming a new vid. The band notes: "We filmed a music video, featuring Andrew McKinley of Adobe Books, in the Mission District and Clarion Alley. [It] depicts SF residents breaking out of modern isolation and puking rainbows in the process. [It's] the visual representation of our single 'We're Here' and will be included on our debut album *Wavelength Sovereignty*, [to be] released later this year." Fri/20, 9pm, \$10. New Parish, 579 18th St., Oakl; www.thenewparish.com

POLITICAL ALERTS

WEDNESDAY 18

DISCUSSING ART AND SOCIAL CHANGE

Mission Cultural Center for Latino Arts (MCCLA), 2868 Mission, SF. mission-culturalcenter.org. 7–9 p.m., free. The MCCLA is hosting a discussion on the use of art to take a stand against oppression, and to bring about change in public policy. A panel of six local, Latino artists will discuss their work and influences, including Paz De La Calzada and Eliza Barrios — who re-purposed newspaper stands in Downtown SF to display messages about economic problems.

THURSDAY 19

SPIRITUAL SUPPORT FOR THE TRUST ACT

Alameda County Sheriff's Office, 1401 Lakeside Dr., Oakland. www.icir-clue.blogspot.com. 8:30–10am, free. Join The Interfaith Coalition for Immigrant Rights (CLUE-CA), Faith for a Moral Economy and the East Bay Interfaith Immigration Coalition (EBIIC) as they stand together in support of the Trust Act (AB 4), a bill that directly opposes the repressive Secure Communities program. Since 2008, S-Comm has deported more than 160,000 Californians and detained countless others. The Trust Act's main opposition is the CA State Sheriff's Association, and the president of the association, Sheriff Gregory Ahern, is based in Alameda County. The group will be sharing testimonials, prayer and meditation in favor of the Trust Act. RSVP by sending an email to either dlee@clue-ca.org or kristi@workingeastbay.org.

FRIDAY 20

AFFORDABLE CARE ACT INFORMATION WORKSHOP

SF Public Library Chinatown Branch, Chinatown Meeting Room, 1135 Powell, SF. tinyurl.com/ACA920. 3–4pm, free. Spokespeople from the Chinese Community Health Plan (CCHP) will explain the Affordable Care Act and Covered California, new options for health care coverage under federal healthcare reform. Learn what options are available to you, whether financial assistance is available and how to enroll. Information will be available for individuals, families and small businesses. The presentation will also be given in Cantonese 2–3 p.m. For more information and resources, visit <http://tinyurl.com/m8zl2hx>.

SATURDAY 21

BAILE ANNUAL DE MUA

El Rio, 3158 Mission, SF. mujeresunidas.net. 3–8 p.m., \$15. Join Mujeres Unidas y Activas for its annual benefit and dance party, featuring Latin American food and DJs spinning the best of Latin contemporary, banda, punta, Durangense, salsa, and cumbia. MUA is a nonprofit organization based in SF and Oakland that works with Latina immigrants, and is dedicated to both the personal transformation and working toward social and economic justice.

SUNDAY 22

4 LITTLE GIRLS

1187 Franklin, SF. tinyurl.com/4LGiLgs. 12:30–2pm, free. Spike Lee's 1997 documentary, *4 Little Girls*, is showing at the Unitarian Universalist Center on Sun/22, the 50th anniversary of the 16th Street Baptist Church bombing in Birmingham. The documentary chronicles the tragic 1963 attack, which took the lives of four young girls of color. Sponsored by the Unitarian Universalists for Peace (San Francisco) and Sensible Cinema. Lunches are available for a suggested donation of \$5.



Diebenkorn

The Berkeley Years

Deeply engaged with the unique setting of the Bay Area, artist Richard Diebenkorn profoundly influenced postwar American art during his years spent working in Berkeley (1953–1966). Explore the first exhibition to focus on this pivotal period in Diebenkorn's career with more than 130 works, beginning with the artist's earlier abstract paintings and moving through his subsequent figurative phase.

FINAL WEEKS! CLOSES SEP 29



Exhibition organized by the Fine Arts Museums of San Francisco, in collaboration with the Palm Springs Art Museum. President's Circle: Ednah Root Foundation. Curator's Circle: Koret Foundation. Conservator's Circle: Christie's. Benefactor's Circle: Lorna Meyer Calas and Dennis Calas, National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Richard Diebenkorn, *Figure on a Porch*, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

HERBST EXHIBITION GALLERIES

de Young

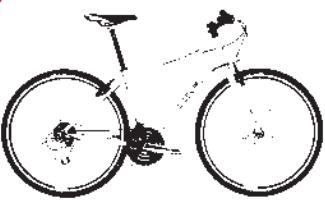
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Wilbur Storey, statement of the aims
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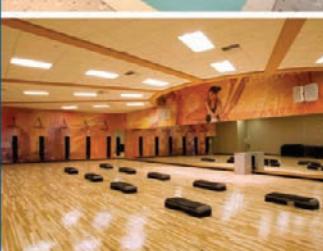
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Pelosi defies history and her district

BY CHRISTOPHER D. COOK

OPINION How is it that, despite deep congressional opposition to an American-led war on Syria, the representative for one of the nation's most progressive districts, House Minority Leader Nancy Pelosi, has been among President Obama's most ardent backers of war?

While Russia's deal for Syria to turn over its chemical weapons offers a temporary pause in the march to war, the arrangement is fragile and Obama—with support from Pelosi—continues to threaten military action that could lead to a disastrous widening of bloodshed and chaos in Syria and beyond.

What's particularly outrageous about the pro-war push from Pelosi and US Sens. Barbara Boxer and Dianne Feinstein, also from the Bay Area, is their willful dismissal of history. Did they somehow miss the well-documented memos on US wars and interventions? You know, the ones that list American lies on Iraq's WMDs, provocations in Vietnam's Gulf of Tonkin, and the long, long list of CIA-backed coups of democratically elected leaders in Iran, Guatemala, Chile, and beyond?

The nightmare in Syria needs an international solution—but given our ugly track record, how can anyone place faith in American-led military intervention?

This history offers a distressingly reliable prologue to the present. In Afghanistan and Iraq, the US expended vast amounts of blood and treasure attacking brutal thugs it supported for years. How can we expect different results from the same military-security state apparatus that has, for decades, undermined democracies, aided thugs and dictators, and trumped up wars based on lies? How can anyone believe that the US military and security state complex has suddenly found a veracity and moral center it has always profoundly lacked?

There is no question that international pressure and diplomacy must be brought to bear on Bassar al-Assad's sickening Syrian regime, and that chemical weapons, and nukes for that matter, must be wiped off the planet. But

the US has an unrivaled record of using these tools of mass killing, and has zero credibility as a force for peacemaking.

The hypocrisies Pelosi chooses to ignore run deeper. The US refuses to enforce the chemical weapons ban on Israel, for instance. And remember the saber-rattling last year over Iran's nuclear program? Not a word about Israel's nukes, not to mention America's. Yet both Israel and the US have a well-documented history of outright aggression, where Iran has none.

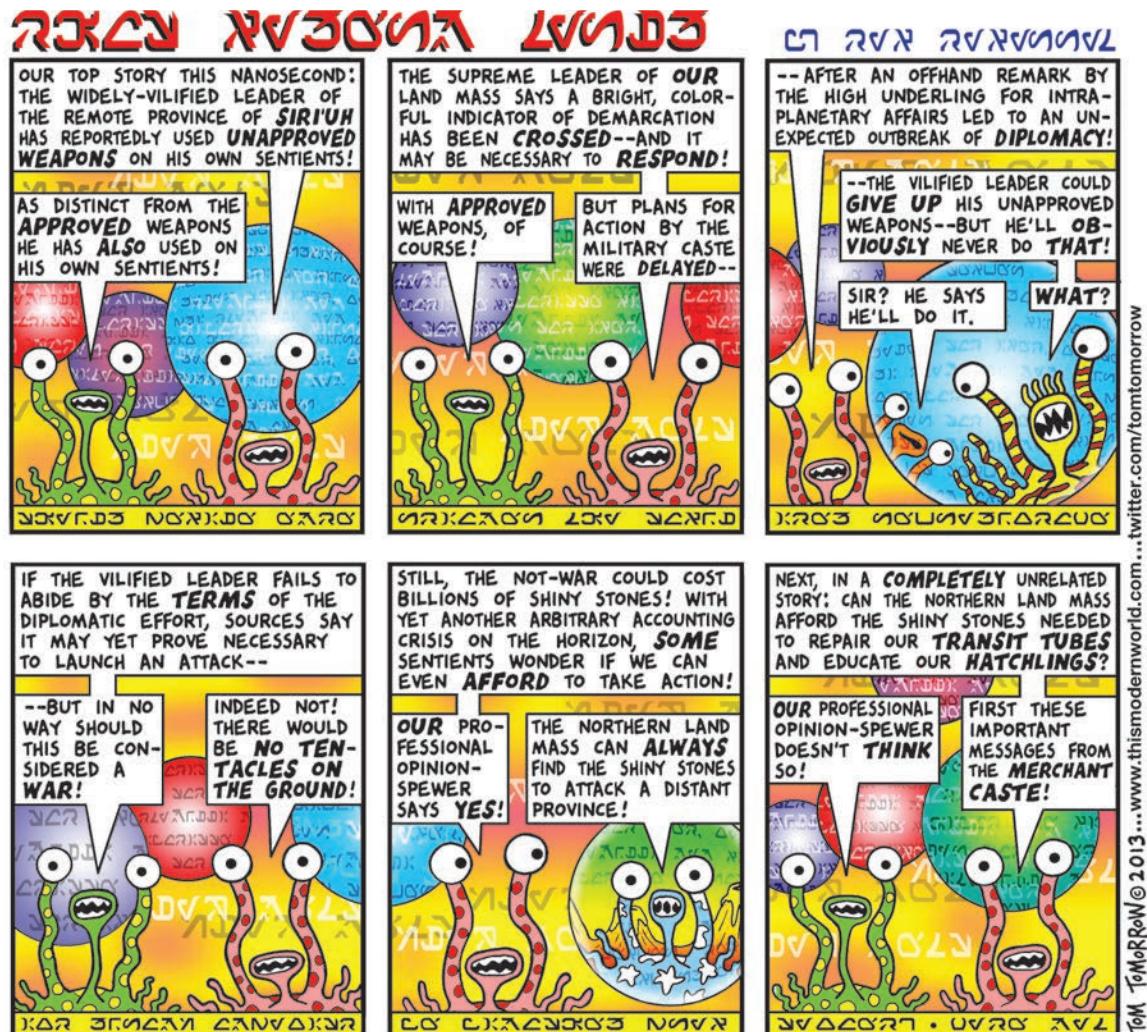
The San Francisco Chronicle explained Pelosi's war support as part of her Democratic Party leadership duties, quoting UC Berkeley professor Eric Schickler: "One of the jobs of the party's leader is to support the president of your party, except under the most extenuating circumstances. If she didn't have such liberal credentials already, she would be in much more vulnerable position."

While party leadership and allegiance may be a factor, consider also that Pelosi, Boxer, and Feinstein take in far more dollars from pro-Israel lobbies than do their counterparts (Boxer got more than twice the Senate average, and Pelosi roughly six times the congressional average, according to research by MapLight and Open Secrets).

Despite some loud and colorful protests by Code Pink and other groups, it's sadly true that Pelosi hasn't been very vulnerable: San Francisco's political leadership has done little to let her know how deeply out of step she is with her district.

In years past, the Board of Supervisors has passed resolutions opposing US military interventions; now, they and the Democratic County Central Committee are silent. Where is the outrage and pushback within Pelosi's district?

Pelosi's hawkish stance on Syria follows her lamentable defense in July of the NSA spying program. In both cases, these are policies that Pelosi opposed and so many progressives protested vigorously when they were enacted by President George W. Bush. Where is the mass outrage now? **SFBG**



Challenge Mayor Lee and his lies

EDITORIAL In the long history of San Francisco political corruption caused by Pacific Gas & Electric's willingness to do and spend whatever it takes to hold onto the energy monopoly that it illegally obtained generations ago, in violation of the federal Raker Act, there have been countless ugly and shameful episodes, many of them chronicled in the pages of the Bay Guardian.

Mayor Ed Lee's misleading Sept. 10 testimony to the Board of Supervisors, where he deliberately distorted CleanPowerSF and defended the dubious actions of his appointees to kill the program, ranks right up there with some of the worst episodes (see "Power struggle," page 12). If there were any doubts about Lee's lack of political integrity and independence, about his unwillingness to stand up to his corporate benefactors on the behalf of the people he was elected to serve, this appalling performance should settle them.

It was bad enough when PG&E used money from San Francisco

ratepayers to bury public power advocates under an avalanche of lies, fear-mongering, and the testimony of paid political allies every election when its monopoly was being challenged, making it virtually impossible to have an honest conversation about the city's energy and environmental needs.

But now that advocates for consumer choice and renewable energy have spent more than a decade developing a program that doesn't require a popular vote, is competitive with PG&E's rates, would create city-owned green energy projects serving residents for generations to come, and which was approved by a veto-proof majority on the Board of Supervisors, Mayor Lee has stooped to new lows in a desperate and transparent ploy to stop it.

Once again, as he did during his rash decision to remove Sheriff Ross Mirkarimi from office before even investigating his most serious official misconduct allegations, Mayor Lee has blithely created what Sen.

Mark Leno calls a "Charter crisis." Then, it was over the question of when one elected official should remove another; now, it is whether a trio of mayoral appointees can usurp the authority of the elected Board of Supervisors, the top policymaking body under the City Charter.

Relying on tortured logic and Clinton-esque legalese backflips doesn't justify the SFPUC commissioners refusal to do their jobs—and it would be deemed official misconduct by a less corrupt mayor. But this mayor sees his job as simply carrying water for the people who put him there, whether that be Willie Brown and his long-time client PG&E, or venture capital Ron Conway and the companies that Lee is heaping with unprecedented tax breaks (see "Corporate welfare boom," page 14).

Please, isn't there someone out there willing to challenge this corruption and run for mayor? This city, and the future generations living in the warming world we're creating, deserve better. **SFBG**

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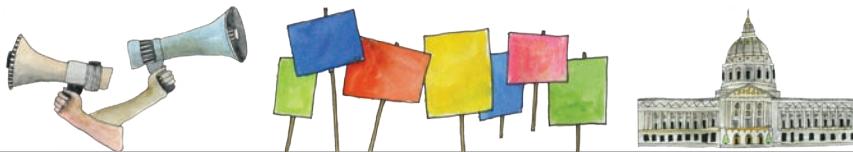
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THE DARK BART TUNNELS LEADING INTO 24TH STREET STATION, WHERE MECHANIC ROBERT RHODES WAS HIT BY AN INCOMING TRAIN IN 2001.

PHOTOS BY BART SAFETY INSTRUCTOR SAUL ALMANZA

SH!T H@#PENED

9.11-9.17.2013

@ BAY BRIDGE TURNS BROWN

The California Senate gave its blessing to rename the western span of the Bay Bridge after former San Francisco Mayor Willie Brown on Sept. 12, blatantly disregarding its own rules and strong local opposition to the proposal.

Since ACR 65 is a nonbinding resolution, Gov. Jerry Brown cannot veto it even though he went on record earlier that week saying the 77-year-old bridge should keep the same name it's always had.

San Francisco Sens. Mark Leno and Leland Yee both voted in favor of the resolution.

As the Senate gave final approval to the measure, attorneys G. Whitney Leigh and Lee Hepner filed a complaint seeking injunctive relief to overturn the resolution on behalf of their client, good government advocate Bob Planthold.

At a press conference, Planthold said the lawsuit "has nothing to do with Willie," but rather sought to remedy what he perceived as state lawmakers ignoring their own rules, including reserving such honors for the deceased, a state of affairs he characterized as "Orwellian."

Leigh questioned why Sacramento legislators were in such a rush to rename part of the Bay Bridge when construction of the eastern span had only just been completed, following long delays and overruns partly caused by Brown when he was mayor.

"There is a shadiness and irregularity to this procedure," Leigh said.

The suit alleges "arbitrary suspension and/or violation of legislative rules and policies" to fast track the legislation. Specifically, Hepner said, lawmakers ignored an established timeline for introducing new proposals, instead allowing ACR 65 to be submitted four months after the formal deadline.

Assembly criteria state that clear



! BART RESISTS SAFETY REFORMS IN LABOR NEGOTIATIONS

BART maintenance workers training under safety instructor Saul Almanza are taught this most important lesson: The objective when you go to work is to come home afterward.

He remembers two BART engineers who were hit and killed by the trains they were charged with repairing: Robert Rhodes in 2001, and James Strickland in 2008. Almanza imagines the dark tunnels where the safe places to stand are small and the lighting is scarce. He says he thinks of Rhodes and Strickland every day.

As talks between BART labor unions and management resumed Sept. 9, negotiations over safety overhauls had stalled, according to representatives from SEIU Local 1021. On Sept. 11, union members on the negotiating team — which includes Almanza — released a chart of fines the transit agency received from the California Occupational Safety and Health Administration, stemming from those accidents.

The chart shows 20 citations from OSHA since 2001 that the unions said have been unaddressed. BART management, unsurprisingly, disputes this. The list shows incidents as minor as rain getting into a fare gate and as major as the two aforementioned deaths. All told, the safety fines add up to \$192,375.

The complaints were also listed on CAL/OSHA's website, with additional details revealing that some of the investigations into the complaints were closed, contrary to the union's claim. But that doesn't mean the underlying causes of the problems have been solved, and they remain a sticking point in the negotiations between BART management and SEIU.

BART spokesperson Rick Rice said the lighting issues that led to Rhodes' death will soon be resolved. Strickland's death was a separate issue, though, as dense vegetation blocked a driver's line of sight, leading to the mechanic's death. That was also addressed, Rice said.

"Starting next year there's \$4.5 million allocated by the board to improve all the lighting," Rice told the Guardian, and that other changes have made the tunnels safer since the 2001 accident.

But Almanza said he won't believe it until he sees it in writing. So far, that hasn't happened.

community consensus must be in place when a major piece of public infrastructure is renamed. Yet in the case of the Willie L. Brown Jr. Bridge, no such consensus exists.

Leigh is the former law partner of Matt Gonzalez, a former president of the San Francisco Board of Supervisors, who joined former board

presidents Quentin Kopp and Aaron Peskin to formally call on Senate President Darrell Steinberg to stop the resolution from going forward.

On Aug. 29, the trio fired off an open letter to Steinberg in an attempt to halt the proposal from going any further, claiming "there exists significant concern in our

"The only change that took place was they added signage to the location saying you can't enter the area without 'simple' approval," Almanza said. Simple approval is a process where the worker recites a waiver that absolves BART of fault should they be injured or die. "They make you proclaim that you won't interfere with operations, and it means if you delay something or die, it's your fault."

Robert Bright, a train mechanic at the Hayward BART shop, also told us he was worried about safety conditions for BART workers. In our previous coverage, "Tales from the Tracks," he said he's seen workers crushed under machinery and electrocuted due to lax safety conditions.

CAL/OSHA's required changes are simple enough, requiring trained electricians to shut off power to the third rails and remove power breakers before maintenance crews work on the tracks to prevent the power from accidentally being switched back on. Almanza said the procedure saves lives.

But BART management has paid its lawyers to resist the changes recommended by CAL/OSHA, documentation shows.

Recent minutes from BART Board of Directors show the board voted unanimously to retain legal services from law firm Glynn and Finley to "mount a vigorous defense" against the safety citations issued by OSHA, saying the recommended changes were unnecessary and would have little effect on safety.

Meeting minutes show the directors don't think it's a necessary procedure, but Almanza contends that it's a cost-saving measure, since electricians must be paid to remove the breakers.

"If this prohibition is implemented, it would drastically change the way BART performs maintenance operations with no anticipated improvement in safety," according to meeting minutes which went on to state that the procedure introduces additional safety risks, which Almanza denies.

The board then moved to approve a \$188,000 increase for legal services to challenge the CAL/OSHA changes — almost as much as the agency paid in fines for safety violations in the first place. (Joe Fitzgerald Rodriguez)

community that naming the Bay Bridge for him is not appropriate."

Peskin had a more colorful take on Brown and the bridge when he spoke to the Guardian: "I think they should name the old eastern span, that they're demolishing, after him. You know why? Because it's old and crooked and a danger to society." (Rebecca Bowe)

% DOMESTIC WORKERS TO GET LABOR RIGHTS?

The California Legislature gave final approval to the Domestic Workers Bill of Rights on Sept. 12, legislation sponsored by Assemblymember Tom Ammiano (D-SF) to finally extend some labor rights to this largely female and immigrant workforce. Advocates are hopeful that Gov. Jerry Brown will sign it this time.

As we reported in a *Guardian* cover story, "Do we care?" (March 28), domestic and farm workers are the only two categories of employees exempted from federal labor law, and the caregiving professions are consistently undervalued in our economic and political systems. Last year, Brown vetoed the Domestic Workers Bill of Rights, expressing the concern that it might hurt the economy and cost jobs.

But advocates for the measure came back even stronger this year than last, and they recently accepted a set of amendments in the Senate that weaken the bill but may make it more palatable to Gov. Brown, including eliminating the requirement for rest and meal breaks and giving the measure a three-year sunset and commission to review its impacts.

"We've had discussions with the administration and we think we're on the right track to get it signed," Ammiano's Press Secretary Carlos Alcala told the *Guardian*.

He emphasized that the bill still retains the requirement that domestic workers, who routinely work more than 40 hours per week, are entitled to overtime pay.

Katie Joaquin, campaign coordinator for the California Domestic Workers Coalition, said she's excited to see the bill pass and hopeful that Brown will sign it this time.

"If he signs this bill, California would be the first state to give daily overtime rights to all domestic workers," she said.

Gov. Brown has until Oct. 13 to sign it. (Steven T. Jones)



BY JOE FITZGERALD RODRIGUEZ
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NEWS It will be a long war, but for now, Richmond is winning.

Two battles in the start of the city of Richmond's war on foreclosures were fought and won in the past week. A US District Court of Appeals judge dismissed Wells Fargo's lawsuit against Richmond's controversial plan to use eminent domain to save residents with underwater mortgages (see "Not for sale," Sept. 3). And Mayor Gayle McLaughlin successfully fought off legislation at the Richmond City Council to torpedo the plan before it started.

"I'm willing to go as high as the Supreme Court to settle this on behalf of our community," McLaughlin told us. These are the first fledgling steps in that long fight, a fight McLaughlin calls a just cause.

Half of all mortgages in Richmond are underwater, and as homes get foreclosed upon, the problems stack up: blighted neighborhoods, declining property tax revenues, public employee layoffs, rising crime, and homeless families. To stem the tide of foreclosures, Richmond teamed with Mortgage Resolution Partners (MRP) to attempt to buy the loans of 624 underwater mortgages and allow the owners to keep their homes.

Richmond's government sent out offers, and it is still waiting to hear back from the owners of the loans.

But the controversy comes when the banks that hold the loans refuse to sell. In that case, Richmond would invoke the power of eminent domain to seize the mortgage loans.

Wells Fargo said in its lawsuit that this is a plan to line the pockets of MRP and the city of Richmond, a greedy and unconstitutional land grab. Eminent domain has never been used for this purpose, but as the judge noted in the lawsuit's first hearing Sept. 12 in San Francisco, the plan has yet to be acted on.

"Okay, let's end the suspense, I don't believe (the case) is ripe for determination," Judge Charles Breyer told the attorneys from Wells Fargo. "There are a series of steps

Fighting foreclosures

Richmond wins the first battles in its war against big banks on behalf of homeowners

that can or cannot take place.... If they do take place, that's the time for the court to take a look at it."

Breyer noted that if and when Richmond wanted to use eminent domain to seize mortgage loans, the council would need to file a resolution of necessity through state court. At that point, he could act.

On Sept. 16, the case was dismissed. Too little has happened, and it is entirely too early to make any decisions, Breyer said.

Stacey Leyton, a lawyer representing Richmond in the lawsuit, explained the judge's decision plainly: "Courts are not supposed to review legislative actions before the (legislative body) has decided which action to take."

The Guardian reached out to Wells Fargo but were told that it had nothing to say beyond its court filings, and referred us to the investors in the loans, of which Wells Fargo is a trustee.

But why is Wells Fargo pushing so fast for the courts to intervene? The eminent domain plan could mean a possible loss of revenue for Wells Fargo and the investors it represents, sending chills down the spine of Wall Street, a representative of MRP said.

MRP founder John Vlahoplus told us the eminent domain tactic is powerful because for Wells Fargo, legally challenging every municipality in the United States is much tougher than paying off a few fat cats in Congress.

So the stakes are high: if Richmond wins the eminent domain battle, cities across the country could use the tactic to rescue underwater mortgages, and the families that would otherwise lose their homes, swinging the balance of power from Wall Street toward cities.

Score one for Richmond, and zip for Wells Fargo, so far.

LOCAL FRONT

But the real drama happened closer to home. Before Richmond could fight the enemies from without, it fought the enemies within.

On Sept. 10, Richmond's controversial plan for preventing home foreclosures using eminent domain was almost torpedoed at the Richmond City Council meeting, where its members waged a nasty fight before more than 300 attendees.

Advocates for city intervention against the banks won when the council voted 5-2 against a resolution to rescind the city's offer to purchase 624 underwater mortgages and halt any effort by the city to seize those mortgages through eminent domain.

A separate resolution by Mayor McLaughlin to establish a joint powers authority, uniting cities to battle litigation against the eminent domain plan, also passed.

Vice Mayor Courtland "Corky" Boozé and Councilmember Nathaniel Bates sponsored the resolution attacking the plan, and cast the only votes in its favor.

Boozé and Bates said the city risks bankruptcy if Well Fargo wins its lawsuit, putting Richmond's financial solvency on the line, but their colleagues were dubious.

"My vote is not supposed to be if (Wall Street investors) are a bunch of jerks and I want to stick it to them," Councilmember Jim Rogers said to the audience.

After the city laid off a third of the government's workforce in lean economic years, Rogers has reason to worry. City Manager Bill Lindsay laid out the risks for those in the auditorium.

Because no city has ever tried this before, he said, no liability insurance exists for this kind of work, which MRP has acknowledged. "If you believe the potential loss (of a lawsuit) is catastrophic, it's important to

acknowledge that's an issue," he said.

He also said it was tough for the city to go it alone as a single entity, explaining the need for a joint powers authority, which would build a coalition of cities against Wells Fargo and other litigants.

State law requires a supermajority of the council, five members, to back any eminent domain action and only at the time that it would take place, he said.

Hours of back and forth passed between the city manager and Boozé who, after some arguing, asked the audience in frustration, "Are 110,000 people worth fighting Wall Street for?"

The crowd roared its answer immediately: "YES!"

The ideological split of the audience was clear: Eminent domain supporters wore yellow shirts with a logo of the activist group Alliance of Californians for Community Empowerment, and those against wore red shirts branded "Stop Investor Greed."

Those sporting the red shirts were mostly from the real estate industry, and in public comment they generally expressed that if someone were to lose their home, well, "so what?"

Lisa Johnson, clad in red, said, "My house is an investment, not a right."

A representative from Richmond's Council of Industries asked the mayor to reconsider the eminent domain plan, and to rescind the initiative.

Jerry Feagley, whose Feagley Realtors has sold homes since 1966, said the plan risks damaging all of Richmond's ability to get credit. He was a seemingly mild-mannered man who is exactly who you'd picture if you think of a businessman from the '50s, gray suit and all. "If this would go into effect, this would change loans in the entire country,"

he said, passionately.

Well, that's the idea, the supporters countered.

"I was at the March on Washington with Martin Luther King 50 years ago. Yes, I'm that old," said one woman. She was bent over with age but spoke with volume. "That's exactly what we have to do. We're going to have to meet power with power and challenge the status quo."

More than 50 supporters spoke at the podium. The meeting started at 7pm, and stretched on well past 1am. If there was one central theme to their sentiments, it was this: Richmond has hit rock bottom, and now is the time to fight back.

Councilmember Tom Butt put it in plain terms. "What we're voting for is a giant game of chicken, and it's clear two of my colleagues have blinked," he said, referring to Boozé and Bates. "I'm not blinking."

The council voted, and amid the turmoil and arguing and anger, the Boozé and Bates measure was rejected.

Having already lost once that night, Bates did not fare well when time came to vote on forming a joint powers authority. El Monte may be the first to join, McLaughlin said, which would help homeowners in need who are often people of color.

Bates countered that McLaughlin should look out for "her people" and not try to use "his people" as a front for her legislation. "You don't speak for my community," he said, referring to African Americans.

When another black council member, Jovanka Beckles, spoke up to thank her "white brothers and sisters" for joining in a fight for justice, Bates was uncompromising.

"You are not African American," he told her.

Boozé also had words for the other dissenting African American Councilmember Jael Myrick. "One day you'll have to stand up and be black," he said.

McLaughlin's measure then passed 4-3, with council members Boozé, Bates and Rogers dissenting.

The last remaining supporters waved their yellow flags and the dwindling crowd clad in yellow shirts left victorious, for now. **SFBG**

BY STEVEN T. JONES

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NEWS Jason Fried could barely believe what was coming out of the squawk box in his office at the San Francisco Local Agency Formation Commission on Sept. 10, as he listened to Mayor Ed Lee describe the CleanPowerSF program Fried had spent years helping to develop.

Fried's program would give San Franciscans the choice of buying their electricity from clean, renewable energy sources rather than Pacific Gas & Electric's oil, coal, hydro, and nuclear dominated power portfolio, a program that was finally able to become competitive with PG&E on price and still fund the creation of local clean energy projects.

But the program that Lee described — which three of his appointees on the San Francisco Public Utilities Commission have recently decided to block, against the wishes of the Board of Supervisors supermajority that approved it (see "Fizzling energy," Aug. 21) — sounded nothing like the program that Fried, LAFCo's senior program officer, knows so well.

As Lee described it, CleanPowerSF is "based on vague promises" and has "questionable environmental benefits," claiming it has "gotten progressively more expensive" and "creates no local jobs."

"What the San Francisco Public Utilities Commission did was in the best interests of the city," Lee said. The city has spent untold hours and dollars over the last decade developing and approving CleanPowerSF.

"It was very frustrating to watch, particularly when you see him just making stuff up," said Fried. "If he wants to be against CCAs [Community Choice Aggregation, that state-created program the CleanPowerSF is a part of], fine, just say that... But he wasn't even getting his numbers right."

LIES, DAMN LIES, AND STATISTICS

Questioned by the Guardian following his monthly mayoral policy discussion at the board, where all five questions from frustrated supervisors were about CleanPowerSF, Lee cast himself as sticking to the facts.

"I know that elements of this are somewhat complicated because you have to actually read a lot of volumes of materials to understand the choice aggregation program," Lee said, claiming, "I'm taking it exactly from facts that were presented."

But in reality, Lee was cherry-picking facts that were either out-

ED LEE: MONEY ON THE MIND

AP IMAGES PHOTO OF ED LEE BY DARRYL BUSH

Power struggle

Mayor Lee misrepresents CleanPowerSF in defending his appointees' effort to kill it

of-date or presented in a misleading way, while ignoring inconvenient questions like how the city can still achieve its clean energy goals without it, or why his appointees are subverting broadly supported public policy on technical grounds that appear to exceed their authority.

Take Lee's claim that the CleanPowerSF program approved by the board "was 95 percent renewable on day one," which he used to support his argument that "when the final project is so vastly different than the original intent, the SFPUC has to intervene."

Lee is referring to the "three buckets" from which the program will draw its energy, as defined by the California Public Utilities Commission. Bucket 1 is the gold standard: juice coming directly from certified renewable energy sources in California. Bucket 2 is renewable energy that isn't reliable and must be "firmed and shaped" by other energy sources, such as wind or solar farms supplemented by fossil fuels when there's little wind or sunshine. And Bucket 3 is Renewable Energy Credits, which support creation of renewable energy facilities or green power purchased from other states.

When the board approved the program in September 2012, the SFPUC called for it to secure 10 percent of the power from Bucket 1, 85 percent from Bucket 2, and 5 percent from Bucket 3, although these were just guidelines and the SFPUC was specifically authorized to change that mix.

Lee and other critics of the program decried the program's cost of more than 14 cents per kilowatt-hour, while supporters worried the price would cause more customers to opt-out, so the SFPUC decided to allow more RECs, while also substantially increasing the amount of guaranteed green power.

"The difference between buckets two and three is not that big a difference," Fried said, noting the Bucket 2 can actually include a substantial amount of dirty energy. "It really depends on how you're firming and shaping."

So the SFPUC increased the size of Bucket 1 to 25 percent and Bucket 3 to 75 percent, with idea being that

RECs are only an interim step toward issuance of revenue-bonds to build renewable energy projects that would eventually fill Bucket 1 to overflowing. All for the not-to-exceed rate of 11.5 cents per kilowatt-hour that the SFPUC is refusing to approve.

"Our entire mix would be 100 percent greenhouse-gas-free, but the mayor is ignoring that because it doesn't fit his 'green' argument," Fried said, also noting that it would be generated in-state by union workers. "PG&E can't make that same claim."

CPEC statistics show PG&E derives less than the state-mandated 20 percent of its energy from clean, renewable sources, and that the percentage of its portfolio that is greenhouse gas-free actually dropped in 2012, to 51 percent from 59 percent in 2011. And despite Lee's emphasis on local jobs, PG&E's three largest solar projects are outside California.

By contrast, CPSF contractor Shell Energy North America wrote in an Aug. 12 letter that in addition to setting aside \$1.5 million for local build-out after its first year, which "should create local jobs," it is now negotiating in-state wind and hydroelectric ("operated by union labor") contracts to meet the program's demands.

But at this point, supporters of the program are running out of options to get that contract approved.

CHARTER CRISIS

CleanPowerSF has broad political support in San Francisco, from Sups. David Campos, John Avalos, and other progressives, to moderates including Sup. Scott Wiener and state Sen. Mark Leno, who authored legislation to protect nascent CCAs from PG&E meddling and has been a steadfast supporter of CleanPowerSF.

"There's a constitutional crisis, or a [City] Charter crisis, of sorts," Leno said, referring to the standoff. "The legislative body has been unequivocal in its desire to proceed and it's not for this commission to interfere with that decision."

Leno said PG&E and its allies have played strong behind-the-scenes roles in sabotaging this program. "They are definitely exerting their influence," Leno said, "they have never stopped trying to derail this." SFPUC Chair Art Torres, who

is leading the obstruction, didn't return a *Guardian* call for comment.

If there is a silver lining, Leno said it's that "PG&E has had to present its own version of green energy. But the two can coexist. We want competition."

So does Fried, LAFCo, and all of the supervisors who sit on that commission, which has long tried to break PG&E's monopoly.

"It's close to checkmate, but we're trying to breathe new life into this," Sup. John Avalos, who sits on LAFCo, told us. "Part of the politics can be seen in the mayor's statements, which are full of misinformation."

Sup. David Campos, who chairs LAFCo, told us CleanPowerSF is "a good program, and it's consistent with what the Board of Supervisors approved. I think it's a mistake for the city not to move on this and it's a bad thing for consumers."

The newest member of LAFCo, Sup. London Breed, authored a resolution supporting CPSF that the Board of Supervisors was set to consider on Sept. 17, after *Guardian* press time. It recites a history of strong support for the program by the Board of Supervisors, starting with a unanimous vote in 2004 and 2007 to launch the CCA and continuing through the super-majority approval of CleanPowerSF and a \$20 million appropriation to launch it in September 2012.

It noted that the SFPUC held 18 meetings on the program between September 2012 and August 2013, and that its Rate Fairness Board determined that rates for the Phase 1 are "technically fair."

The resolution emphasizes an important governance issue at stake: "Irrespective of the particular policy decision, the Board of Supervisors must protect and defend its authority to make policy decisions."

Yet there's been a concerted effort to undermine CleanPowerSF this summer, led by appointees and allies of Lee and PG&E.

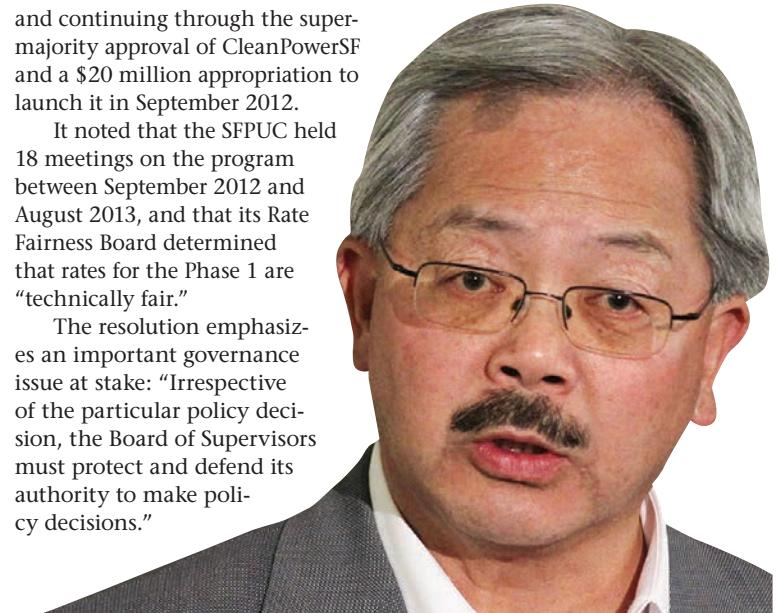
At the Aug. 6 Commission on the Environment meeting, Commissioner Joshua Arce pushed Department of the Environment head Melanie Nutter to renounce CPSF as no longer a green power program, something she refused to do. Arce fell a vote short of approving a resolution characterizing the program as not meeting "all of the commission's original goals" and urging the SFPUC "to work with the Department of the Environment to craft a program that is acceptable to the San Francisco Environment Commission."

Breed said she was disappointed in Lee's approach, although she takes him at his word when he says he's open to alternatives.

"The questions were answered, but there wasn't any closure in terms of what this means for the future," Breed said. "If not this program, what's the alternative?"

If the city is going to meet its greenhouse gas reduction goals, which call for reducing 1990's carbon emissions by 25 percent by 2017 and 40 percent by 2025, it's going to have to offer some alternative.

"We need to be aggressive about moving in this direction," Breed said, "and we need to make sure the public has an alternative to PG&E." **SFBG**



NOTICE OF CLASS ACTION SETTLEMENT

TO: ALL PERSONS WHO RENTED OR LEASED AN APARTMENT IN ANY OF THE BUILDINGS LISTED BELOW, VACATED THE APARTMENT DURING THE DATES LISTED BELOW AND WHOSE ENTIRE SECURITY DEPOSIT WAS NOT RETURNED WITHIN 21 DAYS OF VACATING THE APARTMENT, YOU COULD RECEIVE A PAYMENT FROM A CLASS ACTION SETTLEMENT, AND YOUR RIGHTS WILL BE AFFECTED BY IT. PLEASE READ THIS NOTICE

YOU ARE HEREBY NOTIFIED, pursuant to an Order of the Superior Court of California for the County of San Francisco, that a hearing will be held on November 18, 2013 at 9:30 A.M., in Courtroom 302 of the San Francisco Superior Court, located at 400 McAllister Street, San Francisco, California 94102, for the purpose of determining whether the proposed settlement of the above-captioned litigation should be approved.

The proposed settlement benefit to members of the class who make valid claims by submitting a Claim Form through the Settlement Website consists of the return of any withheld security deposit minus any past-due rent and, in some case, an additional penalty. The amount of each class member's benefit is subject to determination by the Claims Administrator, with an opportunity for the class member and the parties to dispute that determination.

The class of persons included in the proposed settlement are those persons who rented or leased an apartment in any of the following buildings in San Francisco and vacated that apartment during the following dates:

Vacated Between 7/13/2005 – 2/28/2010	Vacated Between 7/13/2005 – 7/14/2009	Vacated Between 7/13/2005 – 5/31/2009
• 78 Buchanan	• 3783 20th St.	• 9 August Alley
• 233-241 Church	• 3809 20th St.	• 2101 Bay
• 252-258 Church	• 947 Bush	• 1650 California
• 950 Franklin	• 814 California	• 650 Church
• 1844 Irving	• 685 Geary	• 1345 Clement
• 1401 Jones	• 267 Green	• 43 Cole
• 2677 Larkin,	• 2898 Jackson	• 347 Eddy
• 2075-2083 Market	• 434 Leavenworth	• 1745 Franklin
• 2099 Market	• 1301 Leavenworth	• 335-347 Green
• 1870 Pacific	• 600 Oak	• 305 Hyde
• 500 Stanyan	• 861 Post	• 1456 Jones
• 645 Stockton	• 1050 Post	• 2235 Laguna
• 1340-1360 Taylor	• 3820 Scott	• 1516 Larkin
• 1320 Washington	• 701 Taylor	• 230 Oak
• 1461-1465 Burlingame (in Burlingame, CA)	• 1222 East 4th Ave. (San Rafael)	• 1070 Post
	• 600 Mariners Island (San Mateo)	• 3475 16th St.
		• 360 32nd Ave.
		• 3000 24th St.
		• 840 Van Ness

AND whose entire security deposit was not returned within 21 days of vacating the apartment.

The hearing will determine whether the settlement should be approved by the Court as fair, reasonable and adequate to the Settlement Class, and the above-entitled litigation should be dismissed on the merits and with prejudice as against the Defendants, as provided in the Settlement Agreement.

You are not required to take any action at this time. You may choose to make a claim by going to the settlement website at www.apartmentlawsuit.com, printing a claim form and mailing it in to the address on the website. If you do not submit a claim you will not receive any settlement benefits.

You may file written objections to the settlement and appear at the court hearing. You may choose to exclude yourself from the settlement but if you do so you cannot make a claim and cannot object to the settlement. To object or exclude yourself you must follow the instructions in the Preliminary Approval Order on the settlement website.

If the settlement is approved and you do not exclude yourself, you give up the right to sue for the claims the settlement resolves, and you will be bound by the terms of the settlement.

Plaintiffs' counsel intend to make a request for an award of attorneys' fees and reimbursement of costs and expenses incurred in connection with this settlement. The award of attorneys' fees, costs and expenses will not reduce the benefit to the Settlement Class.

A copy of the Settlement Agreement, Benefit Claim Form and the Court's Preliminary Approval Order, is available at www.apartmentlawsuit.com. The website contains further information regarding the proposed settlement, the benefits available to Settlement Class Members and their rights under the Settlement Agreement.

PLEASE DO NOT CONTACT THE COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

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Corporate welfare booming

SF's business tax breaks reach \$14.2 million for 2012, up from \$2.8 million in 2011

BY REBECCA BOWE

rebecca@sfbg.com

NEWS Business tax breaks instituted by San Francisco Mayor Ed Lee and other corporate-friendly local politicians to stimulate growth in tech, biotech, and cleantech diverted roughly \$14.2 million from city coffers in 2012, records show. That's a staggering increase from 2011, when the city's corporate welfare programs amounted to roughly \$2.8 million.

The beneficiaries, mostly representing sectors that are enjoying supercharged growth buoyed by venture capital at a time when much of the economy is still fountaining in the wake of the Great Recession, qualified for the tax breaks in exchange for doing business in San Francisco or setting up shop in the Central Market/Tenderloin area.

When the latest spate of business tax cuts was launched in early 2011 to keep Twitter here and stimulate economic growth around its headquarters on mid-Market Street, critics took aim at Lee for sapping city resources with needless corporate giveaways. A 2012 New York Times analysis showed that the \$22 million Twitter is expected to save over the six-year tax break makes it the largest incentive granted to a company in California, based on data going at least as far back as 2002.

The various payroll-tax exclusions — they're available for green technology and biotech firms, as well as companies operating in designated "enterprise" zones — waive a 1.5 percent tax on employee compensation expenses. Collectively, the forgone revenues from 2012 reflect taxes not collected on more than \$680 million in employee compensation.

With more businesses than ever lining up to take advantage of the handouts, and two additional tax-breaks enacted since 2011, the amount given away actually quintupled. The Treasurer & Tax Collector's Office submitted the final figures in annual reports to the

Board of Supervisors on Sept. 13.

The giveaways included \$3.3 million for two companies claiming exclusions for stock-based compensation. In 2011, only Zynga qualified for this stock-based exclusion program, saving \$1.5 million in taxes. In 2012, a second company qualified for this break, more than doubling the amount given away as the value of Zynga's tax break soared.

A Central Market / Tenderloin payroll tax exclusion

program waived payroll taxes for 14 businesses operating last year in that neighborhood — a long-impoverished area where tech and venture capital firms have been snapping up commercial office space. While the Central Market tax exclusion resulted in corporate giveaways totaling just \$34,000 in 2011, the incentive resulted in about \$1.9 million in forgone revenues in 2012.

Meanwhile, about \$5.4 million stemmed from programs that didn't specifically benefit tech firms or mid-Market transplants. There was a payroll-tax exemption crafted to aid small business, and a surplus business tax credit, which distributed \$500 to each of the 6,781 businesses that paid the payroll tax.

Speaking onstage at the TechCrunch Disrupt conference on Sept. 9, Mayor Lee touted the tech sector's soaring job growth, using an info-graphic to spotlight the city's 1,892 tech companies and 45,493 jobs that were recently added.

The eye-popping statistics prompted conference host Michael Arrington to query Lee on what is being done for San Franciscans who are finding it increasingly unaffordable to remain in the city. The mayor, who was sitting beside billionaire tech investor Ron Conway, acknowledged that Arrington had "a good point," and referenced an affordable housing trust fund approved by voters last year.

But at the end of the day, despite the growing imbalance, the current economic climate appears to be the exact effect Lee's administration had hoped for when it created these eye-popping corporate welfare programs. **SFBG**



Legal foes to weigh in on healthcare policy

NEWS A few years ago, the Golden Gate Restaurant Association lost a legal battle it waged over the employer mandates in the city's landmark Health Care Security Ordinance, a universal healthcare program that has provided safety-net services for the city's uninsured since its passage in 2006, partially through the Healthy San Francisco program.

Composed of San Francisco restaurant owners, GGRA took issue with a mandatory employer spending contribution designed to help employees cover healthcare costs. While the city's flagship healthcare program ultimately emerged unscathed, the lawsuit went all the way to the U.S. Supreme Court and consumed city

staff time and legal expenses.

Now that the federal Affordable Care Act is poised to begin, with enrollment in low-income programs starting in October, a new debate has surfaced over whether current employer requirements should stay the same under Obamacare. While ardent supporters of HCSO have urged the city not to make any drastic policy changes because the existing system can help low-wage workers take advantage of federally subsidized healthcare options, local business interests have signaled that they think it's time to scale back employer contributions.

In late August, representatives from the city's Department of Public

Health sent out invitations to various stakeholders to join an advisory body called the Universal Healthcare Council, which will be charged with "reviewing local policies against the backdrop of the federal law."

Despite the failed, messy legal battle that nearly undermined Healthy SF just a few years ago, and the more recent scandals involving restaurants fraudulently using customer surcharges and still stiffing employees (see "Check please," April 23), an invitation was sent to Rob Black, executive director of GGRA.

For the sake of uninsured employees throughout San Francisco, let's hope the restaurant association doesn't have another lawsuit up its sleeve. **(Rebecca Bowe)**

BEER + WINE



MAD SCIENTIST OR
HOMEBREW-MAKING SUPPLIES?
GUARDIAN PHOTOS BY EMILY SAVAGE

BY EMILY SAVAGE
emilysavage@sfbg.com

BEER + WINE It seemed to just appear one day, lurking around the corner of the kitchen entryway. It was huge, buzzing, rectangular, and nearly five feet tall. Its glossy belly gurgled with homemade California Common brown ale, a slightly off concoction, similar to a typical Anchor Steam beer, that nevertheless tasted quite fresh, and spewed forth from the newly attached tap.

And that's when I learned to love the scrappy new project in my kitchen: the Frankenkeg. It's a bulky, DIY kegerator pieced together by my husband, Marcus, over the past few months, after a homebrewing obsession that began a little over three years ago. And although it's a work in progress, it's a real beauty in the way you'll always love the rescued dog you taught new tricks. Plus, with three taps, it churns out a pretty constant stream of the good stuff.

The whole homebrewing thing started off far more inauspiciously, after a few friends in the East Bay and Outer Richmond area began their own homebrew experiments.

"I just always thought it was too difficult, but once I saw [my friends] doing it, I was like, 'okay, I can do this,'" says Marcus, a GIS specialist for an environmental nonprofit in the East Bay. "And you know, I always need a hobby, and this one involves making stuff. You get to make something and watch it grow."

He began where many budding homebrewers in the Bay Area start: Brewcraft, a devoted homebrew shop in the Richmond district, led by brewmaster Gregory William Miller the Thirdstein, aka Griz. Griz, who also teaches free classes at the shop, was once quoted on KAWL as saying, "I learned how to brew out of the back of a Field and Stream magazine." From my limited interactions with him at Brewcraft, it's clear he knows a whole lot about the craft of beer.

Marcus learned through Griz's store and also by going to San Francisco Homebrewers Guild events, like a recent one at Cervecería de Mateveza at 18th and Church, where the brewers crafted a Dulce de Leche imperial stout. The San Francisco Homebrewers Guild is a combination of two groups that merged in 2010, in which there are 140 dues-paying members and



FRANKENKEG

..... How a monster kegerator took over my kitchen

nearly 500 in the Meetup group. Kevin Inglin, who runs the group, says the experience level is wide-ranging. "We have several brewers who have been at it for a decade or more and a large group of people new to the hobby." Inglin, an Army officer who is working to open his own nano brewery with his wife in the city, started homebrewing in 1996 with an ingredient kit he bought from a display set up in the corner of a German bar, while living in the South. He's since homebrewed in Tennessee, Alabama, Hawaii, Virginia, Texas, Germany, and California.

Marcus first picked up his kit from Brewcraft, which included a big glass fermenting jug. His initial recipes, cooked up on our stove in a huge boiling pot, were all from Griz. He's since learned to switch up ingredients to form his own concoctions by listening to podcasts like The Jamil Show, and visiting websites including Home Brew Talk, the Homebrewers Association Forum, and the homebrewing subreddit.

And Marcus enters his beers onto online recipe toolkit, Brewtoad. The site helps keep a batch within the style and tells you how it will taste with all the ingredients because, "to me it's a little bit abstract: you throw all

this stuff in there; I know this thing will do that, but I don't know how much of each. So it will tell you, if you add this much crystal 40 — a grain that adds color and sugars — this is what the final color will be, and if it's within the style you're trying to make."

In the past few years, Marcus has made batches of Imperial stout, IPA, cider, black ale, and a hibiscus saison inspired by Pacific Brewing Laboratory, which we sipped at Outside Lands.

The kegerator idea came in when he realized he was spending entire evenings cleaning out old bottles, only to use the same bottles for the next batch of homebrews, usually enjoyed in our own apartment with friends, or at the park.

He started with the smallest piece of the equation, hence why I was so surprised by the final, monstrous outcome. At first, it was just the miniature gift box-sized temperature controller, which he got the idea for off a homebrew forum. The STC1000 is the part he got off Amazon.com, which is just the switch and the temperature probe. He attached that to a plastic project box, which he got at a hardware store.

Gathering up parts for the eventual kegerator, he found a deal online for four Cornelius

(Corny) kegs on a homebrewing site. His kegs have the pinlock type of closure, and were originally used as syrup containers by the Coca-Cola company, likely at a fast food restaurant.

Next came the beast itself: the chest freezer, which would eventually hold the Corny kegs, a 20-pound CO2 tank, and that little temperature box attached to the outside, controlling the temp of the beer fermenting inside.

He picked up the chest freezer from another hobbyist on Craigslist, who lived in Oakley, near Antioch. The man raised pitbulls for show, had a garage full of fishing lures, and also raised pigeons — which explained why there was bird shit all over the chest freezer at first. It's since been vigorously scrubbed down and lacquered with appliance paint then spray painted white.

On a sweltering weekend afternoon a few months back, our friends in Oakland helped us build a wood collar, which sits between the lid and the body of the chest freezer to give it extra height. It makes it roomier for the Corny Kegs and that oversized CO2 tank — which will likely fill around 20 to 30 kegs before it needs to be refilled. They also helped drill holes to attach the taps, because how else are we going to transform our apartment into a brewlab?

The beast was trucked to our third-story walkup and dragged into the kitchen with the help of those same friends. And now it sits, all seven cubic feet of it, chilling and cleansing two brand new batches of homebrew.

We cooked up both in the past week, one a pale ale and one an IPA. I used "we" liberally here, as I'm more of a sous chef, holding up pots and stirring when needed. The pale ale is a typical West Coast ale, in which we used Chinook bittering hops and cascade, and newer hop Amarillo, which "supposedly has a pineapple flavor."

The IPA also includes a lot of Amarillo, along with simcoe for bittering, and citra at the end. The husband fears the IPA might be a bit too bitter for most palates, hence the more balanced pale ale, which will be ready to spill forth from the first tap come next month. The IPA might take slightly longer, as fermentation processes vary, and can take anywhere from a few days to months.

And to answer your question, yes, you're all invited to the next tasting party. **SFBG**

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BY MARCIA GAGLIARDI

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BEER + WINE San Francisco is awash in a sea of suds right now, and based on the number of wine bars that keep opening, it's like there's a city-wide edict that every neighborhood has to have at least one good wine bar — not like that's a bad thing. It's a lot to keep track of, though, which gets extra-challenging when alcohol is involved (*hic*), so consider this your handy cheat sheet on all the latest places to hit.

BEER PATROL**MIKKELLER BAR**

Let's start with the biggie, shall we? Locals are going nuts for this first US location of the famous Copenhagen beer bar (a partnership between Chuck Stilphen of The Trappist and Trappist Provisions and Mikkel Borg Bjergsø of Mikkeller). The draw? Forty taps of very choice beers that will keep you coming back, plus two cask handles, poured by a staff that is entirely composed of certified cicernes, so you can get an education with every sip. Downstairs, the Tivoli Sour Room just opened, where you'll find 80 bottles of lambics and sour beers. You can order up some beer-friendly food, like housemade sausages, soft pretzel rolls, sandwiches, and more. Expect a crush of humanity: yeah, this place is hot-hot-hot. 34 Mason, SF. www.mikkellerbar.com

GOLDEN GATE TAP ROOM

The next time you find yourself in Union Square and in need of something frothy to drink, this casual place has more than 100 beers — with 50 on draft! It's also a game room, for those of you who dig things like shuffleboard. It has an adult clubhouse-meets-tavern vibe, sporting fun, eclectic décor (it's on the second floor of the historic Press Club building). 449 Powell, SF. www.ggtaproom.com

THE BEER HALL

Right by that crazy wind tunnel on Market Street is this newly opened spot that's hard to notice unless you know it's there. (So now you know.) There are 20 taps of craft California beers, plus a retail selection with bottles you can cart home. Oh yeah, and if you're with someone who prefers wine, well, they'll find something to drink, too. It has a modern tavern look, and since it's right by the Twitter offices, expect a post-work scene. 1 Polk, SF. www.thebeerhallsf.com



So crafty

Tap rooms! Breweries! Wine bars!
Keep up with all the latest openings
(and what's coming soon)

BLUEPRINT TAP ROOM

Freshly opened — like, just this week! — is this new gastropub in the Design District. Twenty beers on tap include selections from afar, like Sculpin in San Diego or Ommegang in Cooperstown, NY, and local brews like Drake's Brewing Company and Social Kitchen and Brewery (chef Chris Wong was previously at SKB). There's a menu of cute pub fare; open for lunch and dinner. 680 Eighth St., #170, SF. www.blueprint-sf.com

WINO REPORT**INOVINO**

One of the most exciting wine-related openings is inoVino in Cole Valley, because the owner, Claudio Villani, knows his shit. He was formerly the wine director at Perbacco, and here he has decided to focus on Alpine and volcanic wines of Italy. He wants the wines to be approachable, as in not breaking the bank, so that's always appreciated. Since it's an enoteca, there are also things to eat, like different presentations of mozzarella, bruschette, panini, and more. It has a chic look, with a Carrara marble bar, and sleek metal wine racks, and will be a great date spot, mark my words. 108 Carl, SF. www.thebeerhallsf.com

ROBBERBARON

Over on Russian Hill, Lucrecia Torres and Annie Flores have opened a wine bar that was designed to feel like a bar, complete with some swanky and artsy touches. The wine and beer list includes 10 wines by the glass (like chardonnay from Matthiasson) to French picks, while beers include Old Speckled Hen from England, and locals like Lagunitas IPA. The menu of bites has a hummus tostada and a "make your own bar picnic." 2032 Polk, SF. www.robberbaronsf.com

TOSCA CAFÉ

Now, Tosca may be known primarily as a bar, but when the iconic space reopens in October with new owners Ken Friedman and April Bloomfield (she'll also be on chef duty), there's going to be quite the wine program to go along with the new menu. The mastermind behind the wine list will be Ceri Smith of Biondivino fame, working with iconoclast Randall Grahm of Bonny Doon Winery. Look for some very classic Italian wines — Chianti, Barolo, Brunello, and the like. Cin cin! 242 Columbus, SF. www.toscacafesf.com

LA MOVIDA

This new little Mission wine bar is a casual spot where you can hang out for a glass of wine at the bar (there

are 12 local wines on tap) and a bite (like a flatbread or lamb sliders), or take a seat at a table for a full meal, or even an "adult lunch" during the day (which would entail a Pal's Takeaway sandwich and glass of vino or a beer — it's 5 o'clock somewhere!). Speaking of beer, there are three on tap, or you can go for a 22 oz. bomber of CaliCraft Cali Coast Kölsch. 3066 24th St., SF. www.lamovidasf.com

SUDS COMING SOON**MAGNOLIA BREWERY**

Dave McLean's Dogpatch brewery is oh-so close—he hopes to be brewing by the end of September. The 30-barrel system is tripling his current seven-barrel operation at Magnolia in the Haight. Opening soon after will also be a restaurant highlighting regional barbecue, with chef Dennis Lee (of Namu Gaji), plus lots of whiskey, too. Trouble! 2505 Third St., SF. www.magnoliapub.com

TRIPLE VOODOO BREWING

Another Dogpatch addition will be this brewery and tap room, with 15 brews for beer lovers to explore — including barrel-aged and seasonal releases — plus selections from other local breweries, too. Look for an opening before the end of the year. 2245 3rd St., SF. www.triplevoodoobrewing.com

CELLARMAKER BREWING COMPANY

Due to open in October in SoMa, this new brewery comes courtesy of partners Connor Casey (of Marin Brewing and City Beer Store) and brewer Tim Sciascia (previously Marin Brewing). Their plan is to offer a constantly changing selection of beers on 12 taps: expect big flavors, with stouts aged in bourbon barrels, hoppy IPAs, and saisons. The first four beers will be a porter, an IPA, a pale ale, and a sour ale with seasonal fruit. The industrial space will feature exposed brick, high ceilings, and a roll-up garage door, with lots of custom woodwork. 1150 Howard, SF. www.cellarbrewing.com

HOPWATER DISTRIBUTION

This upcoming Nob Hill establishment is going to be plying neighbors with 32 taps of all-California beers come this November (pending inspections), plus some Cali wines as well. The project is from Sky Wegman, Chris Barry — both of Dogpatch Saloon and 83 Proof — and Jon Guinea of Wood Tavern in Oakland, with Bruce Paton consulting on a menu of inventive comfort food. Hopwater plans to host special beer events, and there's even going to be a patio (bonus). 850 Bush, SF. www.hopwaterdistribution.com

BARREL HEAD BREWHOUSE

Nearby USF students can almost taste the handcrafted beers that will be made on-site in this spacious, multilevel location by Ivan Hopkinson. (How's that for a brewer last name?) Chef Tim Tattan's inspiration for the menu will come from Bavarian pub food and California cuisine. Stand by for an opening this winter. 1785 Fulton, SF. www.barrelheadsf.com

TAPS

The former Pasha space on Broadway is turning into a 170-seat restaurant (yeah, it's a big 'un), with 28 beers on tap (local craft beers in the house!), plus two ciders and quite the selection of bottled beers as well, curated by bar manager Jesse Ostroski. Owner Giovanni Toracca has brought on a rocking chef (Michael Lamina) who will be turning out a gastropubby menu, featuring elevated bar food (think five kinds of pâté), plus there's a wood grill and rotisserie. There will also be cocktails, and eight wines on tap. Thou shalt not go thirsty, nor hungry. 1516 Broadway, SF. www.sfbg.com

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

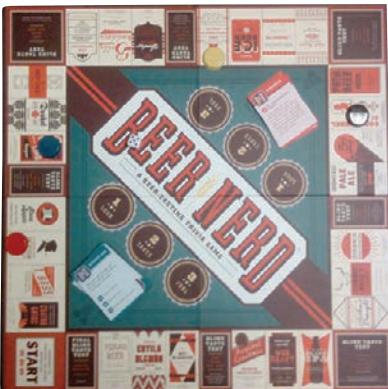
GET A HEAD: BEER NERD IS
A NEW KIND OF DRINKING GAME.

Put 'em in the glass

Recent developments on the local beer and wine scene

BY MARKE B.
marke@sfbg.com

BEER + WINE You may be a growler geek, a craft connoisseur, an export expert, a noble hops know-it-all ... but are you a real **Beer Nerd**? A new Trivial Pursuit-like game from local publishing powerhouse Chronicle Books (www.chroniclebooks.com) tests your brew knowledge — “brewledge”? — as you advance around a colorful board. But here's the delicious twist: players can land on “blind taste test” squares and really show their hops IQ. It's a drinking game where *drinking can actually help you win*. Truly, we live in an age of wonders.



BRING IT, MAKE IT, RIDE IT

Yes, yes, small-batch urban wineries are still all the rage, but how does one distinguish itself in the great grape landscape? Well, if you're the folks behind **Tank 18** (1345 Howard, SF, www.tank18.com), you make your own wine, yes, but you also open up your beautiful, rustic-modern space for big events and parties (including a cheeky, sexy one during Folsom Street Fair) with a full bar. You also hit a sweet green spot with a BYOB-like event every third Saturday called “Sustainable Bottling” — patrons bring in rinsed-out bottles of wine they've already enjoyed at home to exchange for discounted, full Tank 18 bottles. Starting at \$7.99 per bottle, that's an upcycle we'll gladly uncork.

Then there's the **Dogpatch WineWorks** (2455 Third St, SF, www.dogpatchwineworks.com), which opened last year in a huge 15,000-square-foot space, and follows in the footsteps of Potrero Hill fave Crushpad by inviting people to come make their own wine. Budding vintners get to choose their own vineyard and varietal adventure, and the Dogpatch experts guide everyone through the process in a casual environment. This is the kind of team-building corporate exercise

we'd like to see replace trust falls and retreats.

Oh, and did you know that you can take a bike tour of SF's urban wine scene and learn some of the awesome century-old history of local grape cultivation? **Gears and Grapes** (www.gearsandgrapes.com) offers a breezy \$99 day-ride through the city's hotspots, stopping for tastings along the way. “Over 100 wineries flourished in the places that new tech start-ups now thrive,” G&G informs us. Can we have those wineries back, please?

SPEAKEASY SMOKIN' Speakeasy

(1195 Evans, SF, www.goodbeer.com) just celebrated its sweet 16 with a huge block party in the Bayview outside its brewery. But if you missed it, never fear. You can visit Speakeasy's lovely Tap Room (Tue-Thu, 3-8pm; Fri-Sat, 1-9pm; Sun, 1-6pm) for some primo tastes, possibly including some of the new brews debuted at the block party (Bourbon Barrel-Aged Scarface Imperial Stout, 2009 Old Godfather Barleywine). Here's an extra tip — Sundays they invite some of the city's yummiest BBQ in to soak up some of those suds. Upcoming Smokin' Sundays feature Memphis Minnie's on Oct. 13 and Baby Blues BBQ on Nov. 10.

OH YEAH, THAT THING

Just like the October appearance of seasonal craft beer favorites — Anchor Brewing's deep, rich Big Leaf Maple, 21st Amendment's nicely spiced Fireside Chat, and, on a broader scale, Shock Top's Pumpkin Wheat — so we must tighten our lederhosen in preparation for **Oktoberfest by the Bay** (Sept. 20-22, Pier 48, SF, www.oktoberfestbythebay.com). In addition to the hordes of revelers, you can catch entertainment from the Chico Bavarian Band accompanied by traditional dancing from the Nature Friends Schuhplattler (despite the name, not a nude oompah-pah association, alas). Plus, of course, a million steins of Spaten bier. Expect an overload of dirndl.

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#iFoundThisAtBX

BY MARKE B.

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BEER + WINE This is the kind of Facebook post we've come to expect from Sutton Cellars in Dogpatch: "After a birthday party at the winery last night, helping to break up a skinhead girl fight at Slim's while watching Hepcat, and staying way past last call at Nopa ... We'll be opening a little late today. Come join us for Sutton and soda."

Three years ago, when Carl Sutton opened his warehouse winery in San Francisco's scrappiest little neighborhood, he became the epitome of hip-chill urban vintners. Jug Sundays, his \$5-ish afternoon food and wine tastings, draw many to the spot, and his small batch production — of rose, merlot, cider, and more — has become a source of civic pride.

But Sutton has a real aperitif ace up his sleeve: addictive Sutton Cellars Brown Label Vermouth. Big and slightly dry, complex yet unfussy, nicely thick and citrus-y, infused with a special blend of 17 botanicals in a process Sutton says is "Italian influenced" — it's unlike any vermouth I've tasted, but still beams me directly to sunny late afternoons in southern European plazas, times and places when I've happily been on an IV drip of the stuff. It's a real local winner worth seeking out and sipping on its own (or with soda, as suggested above).

SF Bay Guardian San Francisco seems like a natural

Killer vermouth

The aperitif ace up Carl Sutton's sleeve

vermouth hotspot, but the stuff is still pretty rare here. How has the reception been?

Carl Sutton We've had a great response in San Francisco for the most part. Some people still have a bad association with vermouth because they've had poorly stored bottles. Once they understand that it's technically wine and taste a really fresh bottle of vermouth, it changes their whole idea of it. When I debuted the Brown Label, no one had launched a new domestic vermouth in a decade. Bay Area people seem to be early adapters though, even if it's a centuries-old beverage. We currently produce about 500 cases a year and we're distributed in five states with more to come in the next year.

SFBG I'm mostly acquainted with vermouth via Spain. Is there something more "Italian" about your production or flavor?

CS Great question. While Spain, especially Barcelona and Madrid, have *vermutterias* (vermouth bars) and "la hora del vermut," the beverage is more often identified with Italy and France. In all honesty humans have been putting botanicals in fermented beverages for



millennia. A great book to read is Patrick McGovern's *Uncorking the Past*, in which he discusses ancient fermentation sites and practices. We could talk for hours about this topic and still not get to the empirical origins of vermouth.

I was inspired by the plethora of botanical beverages in the world that we see very little of in the US. That, and a conversation with a bartender friend about one of my dessert wines. My flavor profile was to get away from the overly herbal profiles of traditional dry vermouth and shift it toward fruit and floral. Three of the 17 ingredients I'll reveal are dried orange peel, chamomile, and rosemary. The first two are macro ingredients, the third is meant to be an underpinning, a suggestion. In that respect it's like a lot of things that have been reinterpreted through the hands and mind of a California producer.

SFBG I've also sampled your Vin de Noix — a sweet wine based on green walnuts — which was deeply textured and insanely good.

CS Thanks. Because vermouth is widely

consumed as an aperitif I wanted to produce something for after dinner. I was actually asked by a restaurateur friend, "Can you make a digestif wine? You know, like Fernet, but better?" (Put down the pitchforks and torches, people). I had recently had a French version, common to the Dordogne region, and I was totally intrigued. They drink it chilled sometimes and it's generally sweeter. Again, it's my California interpretation.

SFBG What other fortified wines or liqueurs do you produce?

CS We just released the fourth bottling of La Solera, a fortified red (now brown) that ages extensively in barrels and is finished by baking in the sun for 12 to 24 months in glass demijohns. They're these traditional nine- to 15-gallon glass vessels that look like a light bulb.

The oldest wine in the blend is 1999 and it's comprised of equal parts Zin and Syrah, 40 percent each, and 20 percent Carignane. I fortify to 18 percent ABV during fermentation and leave about eight percent residual sugar. Through the aging process it dries out, softens up, and drops substantial color. It's a really transformative process. We also have a red vermouth in development as well as a couple of things I'm helping some local bars with. **SFBG**

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THURSDAY 9/19

⌚ “DARK MATTERS: THE FILMS OF WILLIAM FRIEDKIN”

The Pacific Film Archive's "Dark Matters: The Films of William Friedkin" wraps up this week with a trio of movies and a pair of special events. Thus far, the series has included 1985's *To Live and Die in LA*, 1971's *The French Connection*, and 1970's *The Boys in the Band*, but not — in an omission so obvious it's clearly deliberate — 1973's *The Exorcist*. Friedkin himself visits Berkeley tonight for a discussion with film critic Michael Guillen (following a showing of 1977 nail-biter *Sorcerer*); the director returns Sat/21 to sign copies of his new memoir, *The Friedkin Connection*, and will appear in person at screenings of 1980's *Cruising* and 2011's *Killer Joe*. (Cheryl Eddy)

Tonight, *Sorcerer* and discussion, 7pm

Sat/21, book signing, 6pm; *Cruising*, 6:30pm; *Killer Joe*, 8:50pm

\$5.50-\$9.50

Pacific Film Archive
2575 Bancroft, Berk.
bampfa.berkeley.edu

⌚ THE JILL & JULIA SHOW

Over a decade before Katy Perry released her vomitously bubble-gum, gay-appropriating smash-hit single "I Kissed a Girl," Jill Sobule released a single of the same name. Where Perry's was vulgar and derivative, Sobule's was honest, witty, and painfully poignant. Amusing and whimsical lyrics are a trademark of Sobule's work, and her gift for words and humor are what make her a perfect match for *Saturday Night Live* veteran Julia Sweeney. Sweeney is most famous for her androgynous SNL character Pat and her biting one-woman monologues. Sweeney and Sobule met at a TED conference at the Monterey Bay Aquarium in 2006, and after professing their admiration for each other's work, the women joined forces, resulting in the Jill & Julia Show, a touring production of Jill's songs and Julia's stories that is certain to leave you gasping for breath. (Haley Zaremba)

With Heather Combs

8pm, \$20

“DARK MATTERS: THE FILMS OF WILLIAM FRIEDKIN” THURSDAY/19



Swedish American Hall
2170 Market, SF
(415) 861-5016
www.cafedunord.com

⌚ “NOT DEAD YET: MOVIE AND MUSIC TO END ALS”

The inspiring resilience of Richmond, Calif. native Jason Becker — a talented young guitarist destined for metal-god status until he was immobilized by Lou Gehrig's Disease — was chronicled in 2012's *Jason Becker: Not Dead*



Yet, its cheeky title a reference to the fact that Becker, now 44, has long outlived the grim prognosis of doctors who predicted he'd be dead by 25. As the doc shows, Becker continues to communicate and even compose complex music via a remarkable system that interprets his eye movements. Head to Bimbo's tonight for a screening of Jesse Vile's film, plus a concert with Pearl (featuring Scott Ian of Anthrax) and Forrest Day. Becker will also attend the event, which doubles as a fundraiser for the Jason Becker Special Needs Trust and the ALS Therapy Development Institute. (Eddy)

7pm, \$30-75
Bimbo's 365 Club
1025 Columbus, SF
www.bimbos365club.com

⌚ HARD SKIN

The person who booked this show is either a deviant mastermind or holding a great social experiment. In one corner, sits the headliner Hard Skin, a sophomoric English oi! band from the '90s that boasts such classics as "A.C.A.C. (All Coppers Are Cunts)" and "Oi Not Jobs." In the other corner sits the second band on the bill, Replica, a nearly-all girl hardcore band from a decidedly younger generation that may agree with the anti-police sentiment but not the liberal use of the "c-word." Though the bands may differ from each other, there's no mistaking that Hard Skin and Replica both come from supportive underground scenes.



HARD SKIN THURSDAY/19

7:30pm, \$7
Asian Improv aRts
Berkeley Art Museum and Pacific Film Archive
2626 Bancroft, Berk.
bampfa.berkeley.edu

⌚ “THE ERA IS NOW: FILMS OF JAMES T. HONG”

In 2000, experimental filmmaker James T. Hong's scorching, Golden Gate Award-winning film *Behold the Asian* dubbed San Francisco "the white asshole paradise."

Though he now lives in Taiwan (for reasons that should be obvious), the former Mission District dweller — a man who fears no audience reaction — makes a rare return for a San Francisco Cinematheque-hosted screening of his latest work. New films enhancing what the SF Cinematheque dubs "a confrontationally intense body of work

FRIDAY 9/20

⌚ DIASPORA TALES #2: 1969

The late 1960s may be remembered more as a fight for freedom by African-American communities. But Asian-Americans were equally determined to demand equality. Both saxophonist-composer Francis Wong and choreographer-dancer Lenora Lee have used their artistic expression to convey the struggles that they have unearthed within their own families. *Diaspora Tales #2: 1969*, originally created for the 40th anniversary of UC Berkeley's Third World Strike, is a multimedia performance work that commemorates the courage and sacrifices by those involved, Wong's brother having been one of them. Kung Fu, both as martial arts and in its more lyrically expressive form, joins jazz, funk, and rap to evoke both a period and a challenge that yet has to be completely overcome. Olivia Ting created Diaspora's visual components. (Rita Felciano)



exploring racism, philosophy, and revisionist approaches to history" include two from 2012, installation *Apologies* and *The Turner Film Diaries*; and this year's *Cutaways of Jiang Chun Gen — Forward and Back Again*. (Eddy)

7:30pm, \$5-\$10
Artists' Television Access
992 Valencia, SF
www.sfcinematheque.org

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THE SELECTOR

CONT>>

SATURDAY 9/21

© MATIAS AGUAYO

If you know this one-time minimalist-Closer Musik member from the all a capella cut-up jam "Rollerskate" or his wild Spanglish guest appearance on math-rockers Battles's "Ice Cream," you know that Aguayo's voice is impossible to pin down. On *The Visitor*, his latest release on South American



Kompakt offshoot Cómeme, Aguayo is as hard as ever to locate geographically, blurring Latin dialects and reverse engineering English lyrics over a mix of increasingly psychedelic rhythms that cut across (and veer from) generic dance and world music boundaries. With a new live show — expect lots of percussion and off-the-wall vocals on top of tracks — Aguayo could seem to be less on tour from another country, and more like a visitor from outer space. (Ryan Prendiville)

With Ghosts on Tape, Shawn Reynaldo, Rollie Fingers
10pm-3am, \$10-15
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

SATURDAY 9/21

© BLOUSE

Portland, Ore., trio Blouse, may have ditched the synths and drum



HARD SKIN PHOTO COURTESY OF HOUSEHOLD NAME RECORDS; JAMES T. HONG'S *THE TURNER FILM DIARIES*; BLOUSE PHOTO BY ANNA IGNATENKO; DIRTY BEACHES PHOTO BY DANIEL BOUD; WILD MOTH PHOTO BY LARS KNUDSON; LIVING JARBOE PHOTO BY MARILYN CHEN.



DIRTY BEACHES SUNDAY/22

machines of its 2011 debut self-titled album with new Captured Tracks full-length, *Imperium*, but the sound remains as hazy and dreamy as ever. Now it's just backed by rippling reverb and distortion. The misty dreampop band makes siren calls that would entice a shipwrecked sailor, floating endlessly in a gurgling oceanic abyss. See? Wistful. Check first single, "A Feeling Like This" or next track "No Shelter" for that particular mental imagery. It's all there, the swashing of fuzz, the wide open minimalism à la xx, the delicate, teetering vocal tracks, and an uneasy feeling of isolation. (Emily Savage)

With Social Studies, Feathers
9:30pm, \$12
Bottom of the Hill
1233 17 St, SF
(415) 626-4455
www.bottomofthehill.com

© WILD MOTH

There's no question about it, there's a lot of post-punk bands popping up in the Bay right now. For many of these bands, the term post-punk has been slapped on, but they don't actually fit into these specific distinctions. You have a band that maintains a punk edge but is noisy and decidedly experimental at times? Definitely post-punk. That being said, San Francisco sweethearts Wild Moth have this whole "post-punk" thing down to an art. The band's record release show for its newest album *Over, Again* on Asian Man Records is tonight. Joining the fun will be fellow post-punk bands Permanent

Collection and No Tongue, as well as riot grrrl act Tenderbuttons. And accordingly, Wild Moth isn't the



only band on the bill with new stuff out. This summer Permanent Collection came out with its *No Void* EP and No Tongue dropped its newest EP, *Body + Mind*. As cliché as it sounds, support your local scene and pick up some new tunes! (Dage)

9pm, \$6
Thee Parkside
1600 17th St, SF
(415) 252-1330
www.theeparkside.com

SUNDAY 9/22

© AMANDA COHEN

Author of *Dirtcandy: The Cookbook*, Amanda Cohen will discuss her unpredictable approach to cooking with vegetables (as a main dish) and tonight. The ambitious cook pairs unexpected flavors and presents them in a surprisingly harmonious way, and her cookbook is entirely in graphic novel form. Take her mushroom appetizer, a portobello mousse on truffled toast, drizzled with pear and fennel compote; or her

Rosemary Eggplant Tiramisu, with rosemary cotton candy for example. Cohen was the first vegetarian chef on *Iron Chef*, and has been praised in the New Yorker and the New York Times among others. At Omnivore Books, she'll discuss her journey, building a restaurant from the ground up to an always-crowded, original alternative restaurant in New York City. Stop by the store to meet Cohen and to pick up a copy of her comic cookbook. Also to possibly meet some fellow local veg-heads. (Hillary Smith)

With Grady Hendrix
3pm, free
Omnivore Books
3885a Cesar Chavez, SF
www.omnivorebooks.com

© DIRTY BEACHES

Alex Zhang Hungtai, the musician behind the Dirty Beaches moniker, is an old soul. An eternal stranger in a strange land with a flair for eccentricity, Hungtai seems straight out of the beat generation. Taiwan-born and Montreal-based, he has lived in a veritable laundry list of cities around the world (including a stint in San Francisco) and through his music and touring schedule, Hungtai's wanderlust shows no signs of slowing down. This restlessness is evident in Dirty Beaches' music, a muddy, murky mix of doo-wop-esque vocals and surf-tinged guitars that never quite rises to the surface. His simple guitar- and sample-based rock is beefed up on the road with a full band and a saxophone player. This tour promises to be especially interesting, with Hungtai possibly performing sitting down or with a

cane after he jumped out of a second story window to make his flight back to North America, like Neal Cassady reincarnate. (Zaremba)
With SISU, Chasms
9pm, \$12
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

MONDAY 9/23

© THE LIVING JARBOE

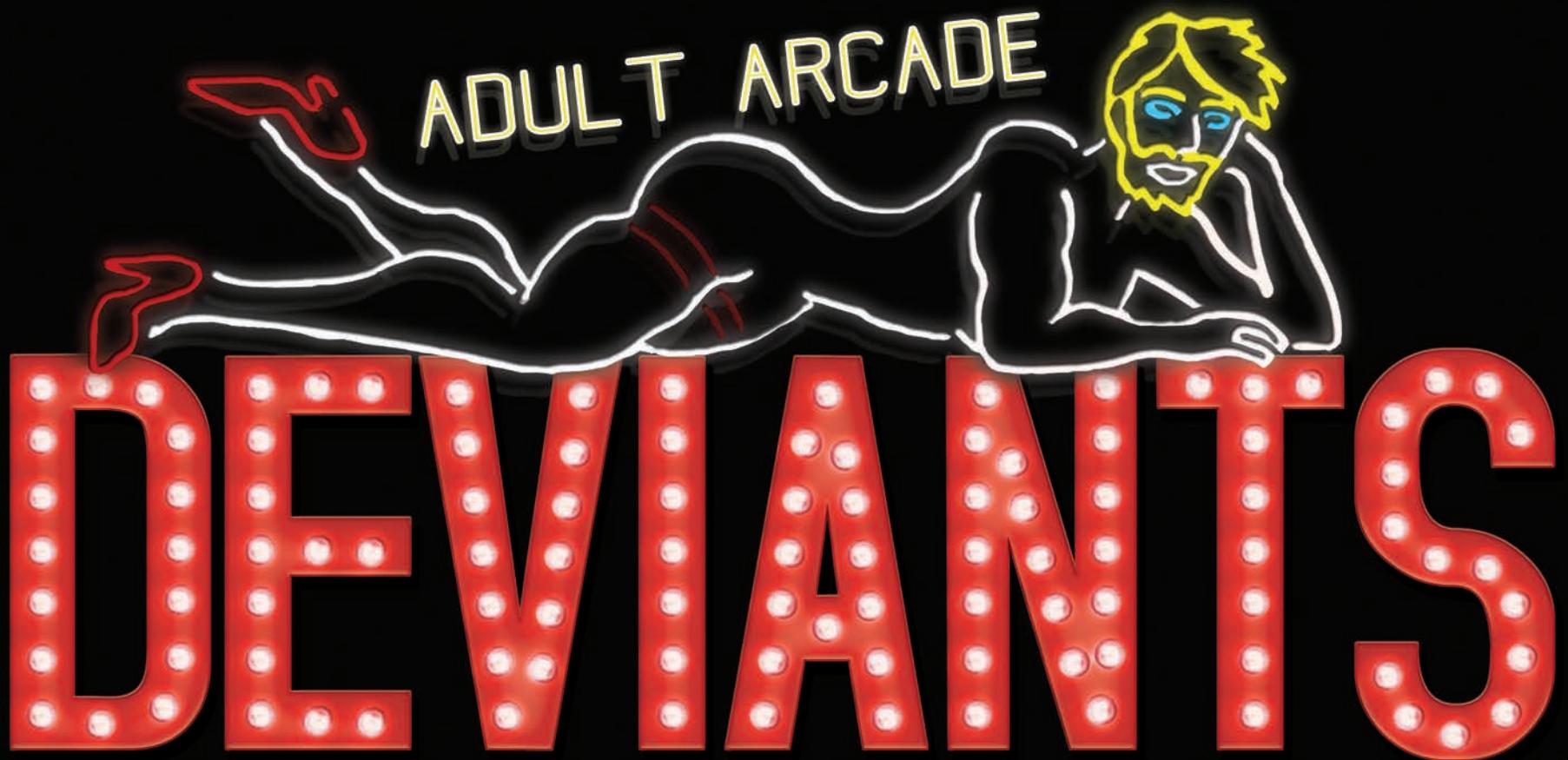
Jarboe's music is defined by the way she uses her powerful voice, a mutable, inventive instrument that haunts, terrifies, soothes and mourns. The former member of



beloved post-punk outfit Swans has been prolific since the band's breakup in 1997, perfecting her experimental art and collaborating widely across the musical spectrum, notably with Bay Area legends Neurosis. This appearance as the Living Jarboe enlists the help of a violinist and a guitarist to bring her seething, squalling, challenging songs to life. (Ben Richardson)
With Faun Fable, Amber Asylum
8pm, \$15
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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LOS VINCENT BLACK SHADOWS WITH TWIST!
(LEFT) AND BOBBY RIOT

PHOTO BY ANDRE TORREZ

BY ANDRE TORREZ

arts@sfbg.com

MUSIC There was no reason for me to be awake at 7:31am, since I'd flown into Mexico City the day before. Losing two hours of sleep from the time change left me dazed. Exactly 10 minutes later my hotel room started to shake. I sat up, alarmed, and assessed the commotion I heard in the hallway before I realized I was experiencing a 6.2 earthquake from the fifth floor. I clicked on the TV and saw structured evacuations of buildings that could have easily been near me. I wondered if I should be doing the same, but the shaking stopped. It was like my welcoming jolt — "Get ready, you're with us now. You do what we do."

I'd trekked to this monster of a city before, but only spent three days last time. I loved it on a touristy level and knew I wanted more, so I planned a return this summer. Coincidentally, SF's Alcohoholocaust Presents (which books punk shows) had Los Headaches and Los Vincent Black Shadows slated for some Bay Area appearances shortly before my trip, as part of both Mexico City bands' West Coast summer tour. Intrigued, I spent two consecutive nights at the Hemlock Tavern checking out the bands, which were bouncing off the walls with energy (even when the musicians weren't playing). Bob Log III and the Okmoniks headlined to a hot and crowded club the second night.

I bought Los Headaches' CD, *Never Ending Hunger*, the night before from Twist!, the bassist [Ed. note: All last names are omitted to protect the band members from immigration]. At the time I didn't realize he's really not a member of the band (I figured they had interchangeable members since he is in Los Vincent Black Shadows) and that US Immigration, some weed in a guitar case, and those pesky work visas had marred the tour plans of two Headaches; granting them deportations and a five-year ban on US entry. Alcohoholocaust would put me in touch with Twist! He'd be my point of contact for a week of strangers showing me kindness, sharing music, and letting me in on parts of the city I may have not otherwise seen.



Mexican summer

The all-American invasion

"IT'S LIKE JEEEZ"

"Ever had Mezcal?" Twist! asked. I'd been off the sauce for nine months, but before I arrived an itinerary email suggested plans to infiltrate an invite-only VICE party (where the Growlers played), record shopping (my request), seeing some venues where local bands play or a house show (ultimately my goal), and the problematic hint of grabbing some beers.

We ate a salmon and caper pizza and I was introduced to chimichurri at a restaurant in the trendy Condesa neighborhood. His wife and 5-month-old joined, along with Carlos (one of the deported Headaches). Everyone but me had a beer. "Yes," I answered. "What about pulque?" he retorted. The concoction of fermented agave sap evaded me on my previous trip. In the spirit of trying new things and rather than be a slave to any rules about

substance (yet cautious not to be enslaved by the bottle), I decided the next day to alleviate my anxiety and imbibed.

"It's like Jeeez" Fosi said, joking about the drink's suspect consistency in a thick accent. (They told me they don't normally speak English, but since my Spanish is limited they made an exception). He's the other deported Headache, a guitarist who faced tough questioning and an invasive search from immigration officers who threatened him with up to 20 years in jail if he didn't adequately cooperate. One mango, one pistachio: down the hatch. Both were delicious and I had no regrets, body buzz and all.

Hell bent on finding an in to the VICE party, a barrage of texts and phone calls flew across the table. Pepe (Twist!'s brother and Los Headaches' drummer) met us at the bar.

I envisioned the lost home video mentioned of the two brothers taking turns throwing themselves into a drum set, honing their Nirvana impersonations as kids.

Their conversations lapsed into Spanish as another stressful development arose when a band showcase they organized at the last minute for Friday night was suddenly jeopardized by greed (the person who was going to lend the art space was now asking \$300. It wasn't clear to me if that meant pesos or US dollars). For a moment my stomach sank and I thought there might be a shakedown, but a house was secured. They'd throw a party, free of charge.

Despite the free hors d'oeuvres and Dos Equis we stumbled upon at a Volcom party for a new shoe line, it probably paled compared to any exclusive party. I passed on the Growlers (a few of the band members snuck in) since Friday's showcase would be the main event.

"THIS IS ALL FOR YOU, MAN"

Nico called my name to join him for a walk to the liquor store. Bleached-blond with shades, there's no way he's not in a band. He plays guitar and sings (they all sing) and was the final Headache I met in Mexico City. He described the common response from girls when they ask what he does and he tells them he plays rock'n'roll: they're not interested. I said freelance music writing doesn't pay well either. "We are losers," he joked.

They don't often get paid to play, but the determination to simply do what they love with their lives seemed to be the core of their existence. The showcase came together in a series of sweaty, passionate, punk-rock performances. Grandma Boys, Suca Suca, and Los Reverse demonstrated spirited, supportive roles for the aforementioned bands.

"This is for you. This is all for you, man," Twist! said, almost staring through me with intensity. Party mode had climaxed, but the profundity of what transpired didn't sink in until later. The day before I left, Fosi asked, "Did you get what you came for?" I told him "And then some." Humbled, lucid, and feeling alive, I left fulfilled. My reward is that I remember everything. **SFBG**

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MUSIC LISTINGS

WEDNESDAY 18

ROCK

Bottom of the Hill: Features, From Indian Lakes, Great American Cities, 9 p.m., \$10-\$12.
S.F. Eagle: Queen Crescent, Dead River, Cold Beat, 9 p.m., \$8.
El Rio: Bar Chords, Electric Church, Spiral Electric, 8 p.m., \$5.
Hemlock Tavern: Kepi Ghoulie, Miss Chain & The Broken Heels, Custom Kicks, 8:30 p.m., \$7.
Knockout: Tiger Honey Pot, Starlite Wranglers, Bastard Makers, 9:30 p.m., \$7.
Milk Bar: Joshua Cook / The Key of Now, Black Hole Oscillators, 8:30 p.m., \$2.
Monarch: Shape, Claire on a Dare, DonCat, O Presidente, 8 p.m., \$8.
Slim's: Stars, Trails & Ways, 8 p.m., \$25.

DANCE

Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 9 p.m., \$10-\$20.
F8: "Housepitality," 9 p.m., \$5-\$10.
Lexington Club: "Friends of Dorothy," 9 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
Make-Out Room: "Burn Down the Disco," 9 p.m., free.
Q Bar: "Booty Call," 9 p.m., \$3.

HIP-HOP

Brick & Mortar Music Hall: J. Lately & J. Good, Chuwee, Rec-League, Dregs One, 9 p.m., \$7-\$10.
Double Dutch: "Cash IV Gold," 10 p.m., free.
Skylark Bar: "Mixtape Wednesday," 9 p.m., \$5.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Le Colonial: Cosmo Alleycats, 7 p.m., free.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Yoshi's San Francisco: José James, 8 p.m., \$24.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, 10 p.m., \$5.
Cafe Cocomo: "Bachatalicious," 7 p.m., \$5-\$10.
Elbo Room: Banda Magda, 9 p.m., \$8.

BLUES

Biscuits and Blues: Bob Malone Band, 8 & 10 p.m., \$15.

SOUL

Boom Boom Room: "Soul Train Revival," 9:30 p.m., \$5.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30 p.m., free.

THURSDAY 19

ROCK

Amnesia: Ferocious Few, Grand Lodge, Daring Ear, 9 p.m., \$8-\$10.
Bottom of the Hill: Body Language, Dwntwn, Pale Blue Dot, 9 p.m., \$12-\$14.
Brick & Mortar Music Hall: Rose Windows, Jeffertitti's Nile, Seatraffic, 9 p.m., \$10-\$12.
Cafe Du Nord: Return to Mono, Astral, Sit Kitty Sit, Common Men, 8 p.m., \$8.
DNA Lounge: Yalls, Emily Reo, Cuddle Formation, Peace Arrow, 8 p.m., \$8-\$10.
S.F. Eagle: Charmless, Philistines, Naive Americans, 9 p.m., \$8.

El Rio: Jesus Fucking Christ, Cutthroats 9, Go Time, 8 p.m., \$7.

Hemlock Tavern: Human Eye, CCR Headcleaner, Musk, 8:30 p.m., \$10.
Hotel Utah: Hotel Eden, Bias Tape, Chief Enablers, 9 p.m., \$8.
Knockout: Benefit for the Tamale Lady, With Grandma's Boyfriend, Scraper, 10 p.m.
Milk Bar: Black City Lights, Choongum, Sunrunners, Running in the Fog, 8 p.m., \$8.
Rickshaw Stop: Colourist, Ghost Loft, Aaron Axelsen, Miles the DJ, 9:30 p.m., \$10-\$12.
Thee Parkside: Hard Skin, Replica, Glitz, Kicker, 9 p.m., \$10.

DANCE

Audio Discotech: "Phonic," 9:30 p.m.
Aunt Charlie's Lounge: "Tubesteak Connection," 9 p.m., \$5-\$7.
 CONTINUES ON PAGE 26 >>

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MUSIC LISTINGS

CONT>>

BeatBox: "Jukebox," 9 p.m., \$10.
Cat Club: "80s Thursdays: 15-Year Anniversary," 9 p.m., \$6-\$8.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$10.
F8: "Beat Church," 10 p.m., \$5-\$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.
Monarch: "Code 08," 10 p.m., \$5 before 11 p.m.
Q Bar: "Throwback Thursday," 9 p.m., free.
Raven: "1999," 8 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Bay Area Hearts U: A Benefit for Monique Porsandeh," 10 p.m., \$10.

HIP-HOP

1015 Folsom: Method Man & Redman, A-Plus,

Equipto, Sellassie, 9 p.m., \$35.
EndUp: "Cypher," 10 p.m., \$5-\$10.
Make-Out Room: "Chub-E-Freez," 10 p.m., free.
Showdown: "Tougher Than Ice," 10 p.m.
Skylark Bar: "Peaches," 10 p.m., free.

ACOUSTIC

Plough & Stars: Crooked Road, 9 p.m.
Swedish American Hall: Jill & Julia Show, Heather Combs, 8 p.m., \$20.

JAZZ

Cafe Claude: Mad & Eddie Duran, 7:30 p.m., free.
Feinstein's at the Nikko: Jack Jones, 8 p.m.
Savanna Jazz Club: Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: Naje, 6:30 p.m., free.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," 10 p.m., \$5.
Verdi Club: Verdi Club Milonga, 9 p.m., \$10-\$15.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Selwyn Birchwood with Sonny Rhodes, 8 & 10 p.m., \$20.
Boom Boom Room: Eric Lindell, 9:30 p.m., \$15.
Royal Cuckoo: Michael "Spiderman" Robinson, 7:30 p.m., free.

FRIDAY 20

ROCK

Cafe Du Nord: Octopus Project, Paper Lions,

Campbell Apartment: 9:30 p.m., \$12.
Chapel: Woods, Fresh & Onlys, 9 p.m., \$15-\$17.
DNA Lounge: Wednesday 13, King Loses Crown, Death Valley High, 8 p.m., \$13-\$15.
El Rio: This or That, DJ Emotions, 10 p.m., free.
Hemlock Tavern: Windhand, Hornss, Yidhra, Connoisseur, 8:30 p.m., \$8-\$10.
Milk Bar: Scissors for Lefty, Tremor Low, Bruises, dudha.us, 8:30 p.m., \$10.
Neck of the Woods: Attik Door, Bristol to Memory, Kiwi Time, RonDre., 9 p.m., \$8-\$10.
Rickshaw Stop: Sun Hop Fat, Sugar Candy Mountain, Sandy's, 9 p.m., \$10.
Slim's: Kamelot, Delain, Eklipse, 8 p.m., \$26.

DANCE

1015 Folsom: "Trap City: Set It Off," 10 p.m., \$15-\$17.50 advance.
BeatBox: "U-Haul: ... And I'm Over It Edition," 10 p.m., \$5-\$10.

Cat Club: "The Witching Hour," 9:30 p.m., \$7 (\$3 before 10 p.m.).
DNA Lounge: "Trap & Bass," 9 p.m., \$10.
Madrone Art Bar: "That '80s Show," 9 p.m., \$5.
Mighty: Trouble & Bass 7-Year Anniversary, 9 p.m., \$15 advance.
Monarch: "Night Moves," 9 p.m., \$10-\$20.
Public Works: "Direct to Earth: 2-Year Anniversary," 9 p.m., \$15-\$20; "Resonate," 9 p.m., \$5-\$10.
Q Bar: "Pump: Worg It Out Fridays," 9 p.m., \$3.
Slate Bar: "Darling Nikki," 8 p.m., \$5.
Underground SF: "Acid Test," 9 p.m.

ACOUSTIC

Bazaar Cafe: "Sing Out of Darkness," American Foundation for Suicide Prevention benefit, 6:30 p.m.
Bottom of the Hill: Jonny Craig, William Beckett, Kyle Lucas, 8 p.m., \$15-\$40.

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Sept. 18th - WEDNESDAY

- **7:30PM** - Illusionoid (Toronto) & Chinese Ballroom (SF)
- **9:30PM** - Ace of Hobos (OAK) & Big City Improv (SF)



Sept. 19th - THURSDAY

- **7:30PM** - Radiostar (OAK) & Mannerhouse Manor (LA)
- **9:30PM** - Un-Scripted Theater Co. (SF) & Ranger Danger & The Danger Ranger (LA)

Sept. 20th - FRIDAY

- **7:00PM** - Chicken Scratch Improv (SF) & Elephants Gerald (LA)
- **9:00PM** - Jet & Paul (w/SNL's Paul Brittain - LA)
- **10:00PM** - Boom Chicago (Amsterdam)
- **11:00PM** - Mortified After Dark (SF)

Sept. 21st - SATURDAY - CLOSING NIGHT!!

- **7:00PM** - SPECIAL GUEST Adrian & Adrienne (Houston, TX)
- **9:00PM** - Boom Chicago (Amsterdam)
- **10:00PM** - Jet & Paul (w/SNL's Paul Brittain - LA)
- **11:00PM** - Game Island (w/Whose Line is It Anyway's Ron West)



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MUSIC LISTINGS

Hotel Utah: Sonia Rao, Connie Lim, Sean Krausz, Caroline Brooks, 9 p.m., \$10-\$12.
Plough & Stars: "Bluegrass Bonanza," 9 p.m., \$6-\$10.
Thee Parkside: Papa Bear & The Easy Love, Sam Chase, Lonesome Heroes, Tendrils, 9 p.m., \$10.

JAZZ

Feinstein's at the Nikko: Jack Jones, 8 p.m.
Revolution Cafe: Emily Anne's Delights, 8:45 p.m., free/donation.
Royal Cuckoo: Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Bissap Baobab: Qumbia Qrew, 8 p.m.
Brick & Mortar Music Hall: Fanfare Zambaleta, Raya Brass Band, DJ Zeljko, 9 p.m., \$10-\$15.
Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Verdi Club: "Café Flamenco," 8 & 9:30 p.m., \$18-\$22.

REGGAE

Elbo Room: "The Social," 10 p.m., \$15-\$20.
Yoshi's San Francisco: Mykal Rose with Sly & Robbie, 10:30 p.m., \$35-\$39.

BLUES

Biscuits and Blues: Selwyn Birchwood with Sonny Rhodes, 8 & 10 p.m., \$22.
Boom Boom Room: Bill Phillippe, 6 p.m., free.
Yoshi's San Francisco: Roy Rogers & The Delta Rhythm Kings, 8 p.m., \$23-\$27.

FUNK

Ammnesia: "Hella Tight," 10 p.m., \$5.
Boom Boom Room: Katdelic, Soul Mechanix, DJ Fillmore Wax, 9:30 p.m., \$12-\$15.
Cafe Royale: M-Tet, 9 p.m.
Make-Out Room: "Loose Joints," 10 p.m., \$5.

SOUL

Edinburgh Castle: "Soul Crush," 10 p.m., free.
Knockout: "Oldies Night," 10 p.m., \$5.

SATURDAY 21

ROCK

Boom Boom Room: Chum, Humidors, 9:30 p.m., \$12-\$15.
Bottom of the Hill: Blouse, Social Studies,

Feathers: 9:30 p.m., \$10-\$12.
Brick & Mortar Music Hall: Yip Deceiver, Kitten Grenade, 9 p.m., \$10-\$12.
Cafe Du Nord: Rain Parade, Powder, Bone Cootes, 9 p.m., \$10.

Chapel: Foxygen, Gary Wilson, 9 p.m., \$15-\$18.
El Rio: Battlehooch, Tape Deck Mountain, QuNQ, 9 p.m., \$7.
Hemlock Tavern: MV & EE, Michael Beach, Herbcraft, 9:30 p.m., \$10.

Hotel Utah: Mission Blackout, Midway Delta, Chris James & The Showdowns, 9 p.m., \$8-\$10.
Neck of the Woods: Daniel Ellsworth & The Great Lakes, 9 p.m., \$8-\$10.

Slim's: Zeparella, Stars Turn Me On, Trouble with Monkeys, 9 p.m., \$18.

Thee Parkside: Wild Moth, Permanent Collection, Tender Buttons, No Tongue, 9 p.m., \$6.

DANCE

Ammnesia: "O.K. Hole: 5-Year Anniversary," 9 p.m., \$5.
Cat Club: "New Wave City: Clubland," 9 p.m., \$7-\$12.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
Lexington Club: "Hot Summer Nights," 9 p.m., free.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "Fringe," 9 p.m., \$5.
Mezzanine: "Lights Down Low," 9 p.m., \$15-\$20.
Milk Bar: "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," 9 p.m.
Monarch: Colette & DJ Heather, Elz, Dru Deep, 9 p.m., \$10-\$20.
Powerhouse: "Beatpig," 9 p.m.
Public Works: BoomBox, Ramona, 9:30 p.m., \$15-\$20; "Icee Hot," 10 p.m.
Rickshaw Stop: "GameBoi S.F.," 9:30 p.m., \$8-\$15.

CONTINUES ON PAGE 28 >>

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MUSIC LISTINGS

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JAZZ
Slate Bar: "Smiths Night S.F." 10 p.m., \$5.
Underground SF: "Killswitch," 10 p.m., \$5.

HIP-HOP

111 Minna Gallery: "Shine," 10 p.m.
DNA Lounge: "Down & Dirty," 1 p.m., \$12-\$20.
John Collins: "The Bump," 10 p.m., free.
Knockout: "The Booty Bassment," 10 p.m., \$5.
Showdown: "Purple," 10 p.m.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.
Bazaar Cafe: Jeff Desira, Amie Penwell, Jordan Carp, 7 p.m., free.
Plough & Stars: Paddy Keenan, 9 p.m.

JAZZ

Feinstein's at the Nikko: Jack Jones, 7 p.m.
Royal Cuckoo: Mike Olmos & Wil Blades, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Make-Out Room: "El SuperRitmo," 10 p.m., \$5.
Pachamama Restaurant: Peña Eddy Navia & Pachamama Band, 8 p.m., free.
Ramp: Mazacote, 5:30 p.m.
Revolution Cafe: Go Van Gogh, 9 p.m., free.

BLUES

Biscuits and Blues: James Harman, 7:30 & 10 p.m., \$22.

Riptide: G.G. Amos, 9:30 p.m., free.
Saloon: Kathy Tejcka, 4 p.m.; Nick Gravenites, 9:30 p.m.

SOUL

Elbo Room: "Saturday Night Soul Party," 10 p.m., \$10 (\$5 in formal attire).
Yoshi's San Francisco: Shanice, 8 & 10 p.m., \$29-\$35.

SUNDAY 22

ROCK

Bottom of the Hill: Dirty Beaches, Sisu, Chasms, 9 p.m., \$12.
Brick & Mortar Music Hall: Doe Eye, performing Arcade Fire's *Funeral*, 8 p.m., \$8-\$10.
Cafe Du Nord: Hungry Skinny, Black Cobra

Vipers: Big Baby Guru, Serfs, 8 p.m., \$8.
DNA Lounge: Gorilla Music Battle of the Bands, 5:30 p.m., \$9-\$10; Otep, Stolen Babies, New Years Day, 6:30 p.m., \$15-\$18.
El Rio: Steel & Camouflag, No One & The Nobodies, Raven Marcus, 8 p.m., \$5.
Hemlock Tavern: Ragwater Revue, Voodoo Organist, Slow Poisoner, 8:30 p.m., \$7.

DANCE

Cellar: "Replay Sundays," 9 p.m., free.
Edge: "'80s at 8," 8 p.m.
Elbo Room: "Dub Mission," 9 p.m., \$6.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "Sunday Sessions," 8 p.m.; "Local Love," 8 p.m.
F8: "Stamina Sundays," 10 p.m., free.
Independent: Gold Panda, Slow Magic, Voices of Black, DJ Dials, 8 p.m., \$16-\$18.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.

Monarch: "Reload," 10 p.m., \$10.
Temple: "Sunset Arcade," 7 p.m., \$5.

ACOUSTIC

Amnesia: Lee Gallagher & The Hallelujah, Annie Girl & The Flight, Sylvie Simmons, 8 p.m., \$7-\$10.
Hotel Utah: Alana Newman, Wolf & Crow, Emily Ritz, 8 p.m., \$8.
Make-Out Room: Justin Frahm & Jeffrey Luck Lucas, 7:30 p.m., \$8.
Plough & Stars: Seisiún, 9 p.m.

JAZZ

Revolution Cafe: Jazz Revolution, 4 p.m., free/donation.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.

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MUSIC LISTINGS

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Yoshi's San Francisco: Jazz in Pink, 7 p.m., \$50-\$100.

BLUES

Biscuits and Blues: Brad Wilson Blues Band, 7 & 9 p.m., \$15.

Revolution Cafe: Howell Devine, 8:30 p.m., free.

Saloon: Blues Power, 4 p.m.; Door Slammers,

9:30 p.m.

SOUL

Delirium Cocktails: "Heart & Soul," 10 p.m., free.

MONDAY 23

ROCK

Bottom of the Hill: Porcelain Raft, The Tambo Rays, Teenage Sweater, 9 p.m., \$10-\$12.

Cafe Du Nord: Living Jarboe, Faun Fables, Amber Asylum, 8 p.m., \$12-\$15.

Cat Club: Soft Shadows, Michael & The Strange Land, 8 p.m., \$3.

Elbo Room: Abatis, Station & The Monster, Dead Meat, 9 p.m., \$6.

Slim's: Scorpion Child, Kadavar, Gypsyhawk, Wilson, 8 p.m., \$14.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.

Q Bar: "Wanted," 9 p.m., free.

Underground SF: "Vienetta Discotheque," 10 p.m., free.

ACOUSTIC

Amnesia: Pick Bluegrass Jam, 6 p.m., free; Earl Brothers, 9 p.m., free.

Bazaar Cafe: Olivia Clayton, 7 p.m.

Fiddler's Green: Terry Savastano, 9:30 p.m., free/donation.

Saloon: Peter Lindman, 4 p.m.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 24

ROCK

Amnesia: Nova Albion, Mitchell Gonzales, Boys & Girls, 9 p.m., free.

Brick & Mortar Music Hall: Tomorrows Tulips, Sam Flax, 9 p.m., \$6-\$8.

Chapel: Islands, Bear Mountain, 9 p.m., \$15-\$18.

Elbo Room: Oceanography, Warships, Magic Fight, 9 p.m., \$5.

Hemlock Tavern: Diesel Dudes, Andy D, 8:30 p.m., \$6.

Hotel Utah: Faithful Mendoza, Ishtar & The Epics, Andrew Duhon, 8 p.m., \$8.

Knockout: Roland, Innerds, Ghetto Blaster, Peace Creep, DJ Hackk, 9:30 p.m., \$7.

HIP-HOP

Cafe Du Nord: Sol, Sam Lachow, 8 p.m., \$12-\$15.

Double Dutch: "Takin' It Back Tuesdays," 10 p.m., free.

Mezzanine: Wax Tailor & The Dusty Rainbow Experience, Buck 65, Sake One, 9 p.m., \$18.

ACOUSTIC

Bazaar Cafe: Nina Jo Smith, 7 p.m.

Plough & Stars: Cormac Gannon, 9 p.m.

Rite Spot Cafe: Toshio Hirano, 8:30 p.m., free.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Cafe Divine: Chris Amberger, 7 p.m.

Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m. **SFBG**

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Elbo Room	
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THU 9/19 9:30PM \$5 B4 10:30PM \$8 AFTER	AFROLICIOUS PRESENTS HARD PRESSED (LIVE SET & VINYL RELEASE PARTY) DUNKELBUNT (VIENNA) WITH DIS/HOSTS PLEASUREMAKER & SEÑOR OZ, AND RESIDENT PERCUSSIONISTS
FRI 9/20 10PM \$15 ADV \$20 DOOR	EARSHOT ENTERTAINMENT PRESENTS THE SOCIAL ISLAND REGGAE EDITION MAOLI (MAUI) PLUS ONE A-CHORD
SAT 9/21 10PM \$10	SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJs LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 9/22 9PM FREE B4 9:30PM \$6 AFTER	DUB MISSION PRESENTS THE BEST IN DUB, ROOTS REGGAE & DANCEHALL WITH DI SEP AND J BOOGIE (DUBTRONIC SCIENCE) PLUS SPECIAL GUEST MR LUCKY (I&I VIBRATION)
MON 9/23 9PM \$6	ELBO ROOM PRESENTS ABATIS STATION & THE MONSTER DEAD MEAT AND COMEDIAN MICHAEL GAUGHAN
TUE 9/24 9PM \$5	ELBO ROOM PRESENTS OCEANOGRAPHY WARSHIPS MAGIC FIGHT
WED 9/25 9PM \$7	BODYSHOCK A NIGHT DEDICATED TO BELGIAN NEW BEAT & EBM MARK PISTEL (CONSOLIDATED/MEAT BEAT MANIFESTO) AND BEN STOKES (DHSO) RESIDENT DIS BLK RAINBOW & CRACKWHORE
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FRI 9/27 120 MINUTES: PHARMAKON/DBC	
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ARTS + CULTURE



Primate urges

EmSpace Dance's clever, ambitious 'Monkey Gone to Heaven'



BY RITA FELCIANO
arts@sfbg.com

DANCE Because the Bay Area has a reputation for encouraging artistic exploration, audiences have come to expect the unexpected — including having a monkey wrench thrown at them. Case in point: Erin Mei-Ling Stuart and her cohorts, who for their newest dance theater work, *Monkey Gone to Heaven*, pulled together some rather odd strings. Still, in the end they managed to say something intriguing about humankind's connections to our closest relatives below, and our aspirations to whatever is above. The piece, however, is so multifaceted that I found myself overwhelmed with the sheer quantity of references. Were there episodes involving such outcasts as the biblical Ham, Africa's pre-human Lucy, and Nijinsky in his madness?

Yet *Monkey* also stands as an evenhanded, lighthearted revue that doesn't take its subject matter too seriously. It looks honestly at fundamental questions about what makes us human and how to we relate to something beyond us. Whether that is something like an afterlife or just a better life during the here and now is, gratefully, left open.

The work acknowledges and celebrates the close relationship to our animal nature, which too often gets ignored or denigrated. For coherence, the 75-minute, loosely-constructed episodes rely less on logic than on an emotional fabric woven by the wit, charm, and goofiness of its six per-

formers: El Beh, Jennifer Chien, Kat Cole, Michael Mohammed, Rowena Ritchie, and Christopher W. White.

But how do these troopers suggest deep connections between our arboreal neighbors, not to speak of something called the future and us? The piece starts with the performers traipsing onto the stage chanting the refrain of the Pixies' "Monkey Gone to Heaven," whose lyrics portray a modest creature's ascent through environmental morass towards the divine. Cole then recalls how she folded herself against a plate-glass zoo window — behind which a gorilla responded in kind. It became a transcendent experience for the human, and perhaps, the beast. Chien, for her part, lets herself be hogtied and yanked around as a sign of submission to an authority.

White then excitedly bursts onto stage with a scientific discovery that he thinks connects prayers, primates, and humans. Dopamine, which works on primates as well, he says, activates the pleasure center, but the *anticipation* of dopamine also produces this optimistic response, much the way prayer does. Is this an "a-ha" moment?

The choreography seems to say so, cleverly obliterating distinctions between human and animal movements by creating one fluid stream into which everyone dips: dancers hop, crawl, and walk on all fours; they fold their arms, genuflect, cross themselves, and pick lice off each other. When they sit on their haunches and begin to gently sway

you certainly can't tell which is which. Richie looked particularly in betwixt.

At one point the performers lie on their backs, engaged in a lusty monkey chant. They fight and they screech, and Mohammed explains his way of praying: a robust purging of himself. When all the dancers, except for Beh, knelt facing upstage for a Zen meditation, they quickly began to "ape" each others' gestures, thus breaking their trance, leaving Beh on her own.

Prayers — sung and recited — involved being grateful for a father with Alzheimer's who had died. (I'm pretty sure also I heard one about someone who had bestowed herpes on somebody, and one about a lost cat.) The mundane and the weighty, the rational and goofy received equal consideration. That made for much of *Monkey*'s charms.

One of *Monkey*'s dramatically strongest sections involves the humans' loss of the tail — Sonsheree Giles' costumes had pinned stubs of them to their costumes. Toward the end, Ritchie and Beh, each on a column on either side of the stage, engaged in a lyrical paean about the tail — so soft, so pliable, so lush, so ever available and so sensuous and sexually alluring. It began to sound uncannily like an ode to a paradise lost. **SFBG**

MONKEY GONE TO HEAVEN
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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

the Shakespeare classic amid Fort Point's Civil War-era fortress.

"San Francisco Fringe Festival" Exit Theatrepix, 156 Eddy, SF; www.sffringe.org. \$12.99 or less (passes, \$45-75). Through Sat/21. The 22nd SF Fringe presents 36 shows that explore the boundaries of theater and performance.

1776 ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-160. Opens Thu/19, 8pm. Runs Tue-Sat, 8pm (also Wed and Sat, 2pm; Tue/24, show at 7pm); Sun, 2pm. Through Oct 6. American Conservatory Theater performs the West Coast premiere of Frank Galati's new staging of the patriotic musical.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Making the sordid not exactly palatable but somehow, I don't know, friendlier (and the canned a little cannier), Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha (already more or less a gay man trapped in a woman's body); Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. The show's still two-dimensional, even in 3D, but noticeably bigger than your 50" plasma flat panel. (Avila)

The Shakespeare Bug Stage Werx Theatre, 446 Valencia, SF; www.killingmylobster.com. \$15-30. Thu-Sun, 8pm. Through Sept 29. Killing My Lobster in association with PlayGround perform Ken Slattery's world-premiere comedy.

BAY AREA

After the Revolution Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Extended through Oct 6. Aurora Theatre opens its 22nd season with the Bay Area premiere of Amy Herzog's family drama.

Bonnie and Clyde Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Sept 29. Amorous outlaws and Depression-era rebels Bonnie Parker (Megan Trout) and Clyde Barrow (Joe Estlack) remain compelling as heroes and tragic figures in playwright Adam Peck's 2010 retelling, but it's their quieter, frazier, more delicate moments in Mark Jackson's robust, at times transcendent staging that prove most memorable in this Shotgun Players production. It's a sign of Jackson's sure intelligence as a director that he can let a moment happen here wordlessly, without recourse to cut-and-dry cues of one sort or another, as happens near the outset of the evening as Barrow and Parker arrive on the run at an abandoned barn. We study them in such moments, and they breathe, like nowhere else. It's here in this barn that they rest, woo, tussle, and tease for the next 80 enthralling minutes — interrupted only by Barrow's moment-by-moment delivery to us of their final violent moments alive, channeling a fate awaiting them just down the road. Embodying the play's only characters, Trout and Estlack are outstanding, dynamic and utterly persuasive. They'd be worth seeing even if the play and production were half as good as they are. Having "chosen to live lives less ordinary," it turns out to be their palpable vulnerability and wide-ranging yet ordinary yearnings that make them exceptional creatures. (Avila)

PERFORMANCE/DANCE

Megan Hilty Venetian Room, Fairmont San Francisco, 950 Mason, SF; www.bayarecabaret.org. Sun/21, 8pm. \$95. The Broadway and television (*Smash*) star headlines Bay Area Cabaret's tenth anniversary season opening gala.

"Monkey Gone to Heaven" CounterPULSE, 1310 Mission, SF; www.counterpulse.org. Thu/19-Sat/21, 8pm; Sun/22, 7pm. \$20. EmSpace Dance performs the world premiere of a dance-theater work inspired by the relationship between primates and prayer.

"San Francisco Stand-Up Comedy Competition: Preliminary Round" Jewish Community Center of San Francisco, 3200 California, SF; www.jccsf.org. Sat/21, 8pm. \$25-35. Stand-up comedians battle it out.

"Vak: Song of Becoming" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. Fri/20-Sat/21, 8pm. \$20-35. Composer and vocalist Ann Dyer performs a work inspired by Indian goddess Vak, "who creates the world through sound vibration." The work features choreography by Erika Chong Shuch.

Xitalli Danza Azteca San Francisco Botanical Gardens, Golden Gate Park (near Ninth Ave at Lincoln), SF; www.sfbotanicalgarden.org. Sat/21, noon-2pm. Free. The group performs traditional ritual Aztec dances to celebrate the blooming of the SF Botanical Garden's Mesoamerican Cloud Forest Garden. **SFBG**

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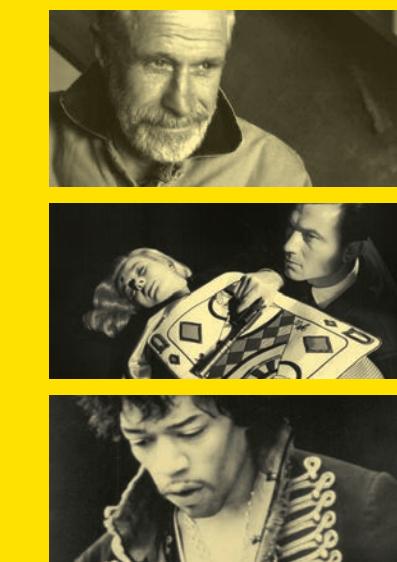
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A+C ON THE CHEAP



PHOTO BY KEVIN JONES

Make-Out Room



"SIGHTS AND SOUNDS OF BAYVIEW" ON THU/19 BRINGS THE STORIES OF BAYVIEW RESIDENTS TO LIFE.

On the Cheap listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 18

Radar Reading Series SF Public Library, 100 Larkin, SF; www.radarproductions.org. 6pm, free. Michelle Tea hosts this series highlighting independent and underground writers and artists. This month: Imogene Binnie, Kevin Simmonds, Wendy C. Ortiz, and Katie Haegele.

THURSDAY 19

"ConVerge" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 4-8pm, free. This month's program features Chris Treggiari and Peter Foucault's Mobile Arts Platform project — "an interactive, neighborhood-generated social sculpture" — and its Mobile Screen Print Cart, which explores the history of community posters and enables the creation of new ones.

"Sights and Sounds of Bayview" Bayview Opera House, 4705 Third St, SF; www.sfarcommission.org. 5:30-9pm (program starts at 7pm), free. This live radio event features multi-media storytelling and music by Bayview residents and workers. Come early for a concert by Pat Wilder and Serious Business and to enjoy the monthly 3rd on Third neighborhood arts party.

"We Heart the Tamale Lady" Knockout, 3223 Mission, SF; indiegogo.com/projects/viva-la-tamale-lady. 9pm, \$5-15 sliding scale. Help Virginia Ramos, aka the Tamale Lady, get into the brick-and-mortar biz at this fundraiser, featuring tamales (duh) and live music by Grandma's Boyfriend, Scrapper, Windham Flat, and Quite Polite.

FRIDAY 20

Sukkot Shabbat Celebration Jewish Community Center of San Francisco, 3200 California, SF; www.jccsf.org. 4:30pm, free. As part of the JCCSF's weeklong Sukkot celebration, "Outside In," the organization hosts a free, all-are-welcome holiday Shabbat celebration in its atrium. Visit the web site for related events.

SATURDAY 21

Sarah Clark Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 1-3pm, free. The museum's current cartoonist-in-residence shows and discusses her work, including current project *Season Ticket Diaries*, based on her experiences as an Oakland A's fan this season.

"An Evening of Poetry and Prose" San Francisco Buddhist Center, 37 Bartlett, SF; www.sfbuddhistcenter.org. 8pm, \$5-30 suggested donation. Bay Area writers Pia Chatterjee, Genny Lim, Kenneth Wong, and Nellie Wong read to benefit Jai Bhim International, a group that provides English lessons and empowerment workshops for Indian youths of all economic backgrounds.

Friends of Duboce Park 16th annual tag sale Duboce Park, Duboce between Steiner and Scott, SF; www.friendsofdubocepark.org. 9am-2pm, free. Support Friends of Duboce Park, which funds improvements to the park — and pick up some sweet bargains! — at this popular annual neighborhood sale.

New Belgium's Tour de Fat Lindley Meadow, Golden Gate Park, SF; sfbike.org. 2pm. 10am-5pm, free. This annual "ballyhoo of bikes and beer" features a bike parade and a bike rodeo, live performances, fire-jumping bike acts, and more. Beer-sale proceeds benefit the San Francisco Bicycle Coalition. [SFBG](#)

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FILM



MUSEUM GUARD JOHANN (BOBBY SOMMER) FINDS BEAUTY IN A PAINTING'S DETAILS — JUST AS COHEN DOES IN VIENNA'S "CITY BEHIND THE CITY."

COURTESY OF CINEMA GUILD

BY CHERYL EDDY
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FILM Filmmaker Jem Cohen is known for his artful documentaries, including 2003 *Fugazi* portrait *Instrument*. His latest, *Museum Hours*, has many doc-like qualities, but it's the closest he's come to a narrative. Set in Vienna, it follows Canadian Anne (Mary Margaret O'Hara) as she arrives to care for a dying cousin. Adrift in an unfamiliar city, she meets Johann (Bobby Sommer), a guard at the stately Kunsthistorisches Museum. He offers to show her around and serve as translator, and a genuine friendship — based on a shared affection for art — is formed.

Like the artist Bruegel, whose paintings so fascinate his characters, Cohen focuses on the details of everyday life; his camera lingers as carefully on street scenes as it does on the museum's priceless artifacts. I caught up with Cohen — a Persistence of Vision Award winner at this year's SF International Film Festival — just before *Museum Hours'* theatrical release.

SF Bay Guardian *Museum Hours* shows some well-known landmarks, but it's more focused on Vienna as a living, breathing city.

Jem Cohen I'm always fascinated by the city beneath the city, and particularly the city that is not made for tourists. Vienna is known for [the Vienna State Opera], and glorious views — and all of that is fine. I don't have anything against it. But there are back streets, neighborhoods with immigrants in them, and places where people who don't have a lot of money go. All of that is something that I wanted to bring to the surface, but in a natural way, because [Anne] is stuck there, wandering, and she doesn't have a lot of dough.

SFBG Working in the Bruegel room, Johann muses that he always notices something new each time he looks at the paintings. Do you feel like that about Vienna?

JC I feel that way about every city! I feel that way about street photography, too. When you wander, if you just open your eyes and ears, then you will receive gifts. Things will come around the corner that you don't expect. That's eternally the hidden motor of my work.

SFBG What drew you to Bruegel?

JC Standing in front of his paintings, I felt this uncanny kinship that had a lot to do with my work as a street



world that's insidious and, in its way, quite brutal. *Museum Hours* is a film that has, at its core, a belief in art as something that goes from past to future, and actually continues as a viable human communication. It's also about friendship and the kindness of strangers.

I don't see those two projects as antithetical; they're just different facets of the same world. I don't feel, as a filmmaker or as a person, that everything goes either light or dark. But I'm glad that I don't always have to make movies that are angry, because *Chain* is an angry film. It had to be.

SFBG How did you cast your lead actors?
JC I had seen Mary Margaret O'Hara as a musician almost 25 years ago. I was just so taken by her presence that I had in the back of my mind that someday I would love to work with her on a film.

When I met Bobby, he was working as a driver and a waiter. I used him in one earlier project just to read some German text, and I loved the way he sounded. I also liked the fact that he had a lot of odd life experience that he could bring to the role.

SFBG They're both credited with writing some of the dialogue, too.

JC It's kind of a half-scripted movie. Sometimes, it's actually one of them speaking lines that I had written, with the other one being completely free to respond. Again, I tried to make it unclear what lines are scripted and what lines are not — so that the film feels more like life to me.

I wanted to make a down-to-earth movie. I thought it would be lethal to deal with, basically, art, life, and death, and do it in a pretentious way. People have their range of passions, which can include Rembrandt and AC/DC. That's fine! That's the way I live.

SFBG I'd love to see *Museum Hours* in a double feature with *The Mill and the Cross* (2011). What did you think of that film?

JC I didn't see it! I felt like I couldn't see somebody else's Bruegel movie while I was making my own. I will seek it out and watch it now, because I heard it's quite lovely. It's really nice to me that that so many people have responded to Bruegel over the years. I think there's something very "of the people" about him that also intrigues those of us who work in cinema. **SFBG**

MUSEUM HOURS opens Fri/20 in Bay Area theaters.

The observer

Jem Cohen talks art, photography, and 'Museum Hours'

photographer. In particular, it's this feeling of being in the random particle generator of life, and not knowing exactly where to look. It's a very particular thing to have events going on all over the frame and you're not told, "This is the one important thing." You have an openness which allows you to constantly shift what is foreground and what is background, and try to make something out of that. I feel that's part of the street photography tradition, and it's part of what Bruegel was sort of miraculously doing in the 16th century.

SFBG Museum Hours contains an extended scene of a museum docent delivering a lecture about Bruegel to a tour group. Why did you include that?

JC I wasn't making *Museum Hours* for any market. But if I had been, that scene would have been the kiss of death. Everyone would have said, "You're out of your mind. You can't just drop a 10-minute lecture in the middle of a movie and expect people to be OK with that."

But the scene with the docent allows me to introduce a lot of things that are important to me, in terms of how I feel about art. It also suggests that the main characters of

your movie are not the only human interaction that everybody needs to be focused on. Something else could happen; the guard could turn the corner and hear a guest lecturer, and become immersed in that.

SFBG I couldn't tell if she actually was a lecturer, or an actor playing one.

JC One of the things that I most hoped to do in the film was to have people unsure of what is documentary material and what is not, and unsure of who is acting and who is not, and unsure of whether the movie is a city portrait or a narrative about these strangers who meet. Or whether it's really about Pieter Bruegel the Elder, or about museums as a possible crossroads.

That slippery quality is one of the most valuable things to me about this film, as well as [my film] *Chain* (2004), which also involved non-actors and actors, and having it be essentially an open question.

SFBG *Museum Hours* has quite a different tone than *Chain*. It's a lot friendlier, for lack of a better word.

JC *Chain* is, in some regards, a horror film about a kind of depersonalization and homogenization of the

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Highway to hell

..... 'Blue Caprice' explores the murky motives of the Beltway snipers

BY DENNIS HARVEY
arts@sfbg.com

FILM On Oct. 24, 2002, a man and a teenager were arrested upon being found sleeping in their car at a Maryland rest stop. That ended the three-week reign of terror known as the Beltway sniper attacks, in which 13 people were shot (10 fatally) in a wide area surrounding Washington, DC. When facts started coming to light, what seemed most striking about these attacks were their utter randomness — the perps had pre-selected locations but not victims, the latter being just passers-by ranging from age 13 to 72 — as well as the curious relationship between the two shooters.

Forty-one-year-old John Allen Muhammad had met 17-year-old Jamaican Lee Boyd Malvo three years earlier when on a vacation with his three children in Antigua. (He'd actually kidnapped them for this purpose.) Malvo, who was more or less parentless, was sorely in need of guidance and a guardian. Taken back to the US by his new protector, the boy got a perverse dose of both, and was too grateful, gullible, or intimidated to question it.

A former US Army mechanic and driver, Muhammad lived an itinerant lifestyle with his new "son," moving them from one end of the country to another with very little stability. Meanwhile Malvo was encouraged to steal — shoplifting the Bushmaster XM-15 with which they later committed the Beltway attacks — schooled in expert marksmanship, and inculcated in his "dad's" bizarre antisocial, paranoid, punitive ideas about "waking people up" to the "evil" in the world. Phase One of the plan was purportedly to kill six white people a day for one month; the final goal was either (according to defense attorneys) to regain possession of Muhammad's biological children, or (according to Malvo) to extort millions from the government to create a boot camp for other boys, who'd be trained to help trigger some murky downfall of our corrupt society.

Alexandre Moors' first feature *Blue Caprice* offers an unsettling if ambiguous take on a case that still leaves a lot of questions unanswered. Here, Lee (Tequan Richmond) has been abandoned by his negligent mother when he spies tourist John (Isaiah



Washington of *Grey's Anatomy*) frolicking with his younger kids; hungry and otherwise needy, he follows them around, eventually making a desperate bid for the older man's attention.

Taken to the US, Lee accepts whatever strange wisdom his minder has to offer — that the latter's ex-wife is "a fucking vampire;" that he himself needs brutal "training" that includes his being left tied to a tree deep in a forest; and that if he really loves his "dad," he needs to complete various tasks as ordered, including shooting a particular woman point-blank in front of her home — even if later it turns out she "might have been the wrong woman."

All this seems some sort of paramilitaristic preparation. But it's also an outlet for John's bottomless, often scarifying anger, and his need to create someone as emotionally disconnected from other humans as himself. For a while they stay with a former Army buddy and fellow weapons enthusiast (Tim Blake Nelson) who's too much of a good ol' boy to sense anything wrong about the visitors. But Ray's wife (Joey Lauren Adams) does, and there's tension in the way her suspicion might make her the latest woman John regards as an enemy.

The shootings themselves are dealt with very discreetly in *Blue Caprice*, though it's chilling enough just watching the two leads arbitrarily pick targets. Moors and screenwriter Ronnie Porto aim to conjure an atmosphere of isolation and indoctrination where we're nearly as blindsided as Lee; the nondescript American settings they temporarily inhabit become hostile environs he and John infiltrate like spies for reasons that understandably wouldn't make a lick of sense to anyone else.

BLUE CAPRICE opens Fri/20 at the Roxie.

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FILM LISTINGS

HONG KONG SUPERSTAR ANTHONY WONG STARS AS THE LEGENDARY MARTIAL ARTS GRANDMASTER IN *IP MAN: THE FINAL FIGHT*. PHOTO COURTESY OF WELLGO USA



Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrodo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Battle of the Year That's "battle" as in "dance battle." And yes, it's in 3D. (1:49)
Blue Caprice See "Highway to Hell." (1:34) *Roxie, C.O.G.* The first feature adapted from David Sedaris' writing, Kyle Patrick Alvarez's film captures his acerbic autobiographical comedy while eventually revealing the misfit pain hidden behind that wit. Tightly wound David (Jonathan Groff), on the run from problematic family relations and his sexual identity, takes the bus from East Coast grad school to rural Oregon — his uninhibited fellow passengers providing the first of many mortifications here en route. Having decided that seasonal work as an apple picker will somehow be liberating, he's viewed with suspicion by mostly Mexican co-workers and his crabby boss (Dean Stockwell). More fateful kinda-sorta friendships are forged with a sexy forklift operator (Corey Stoll) and a born-again war vet (Denis O'Hare). Under the latter's volatile tutelage, David briefly becomes a C.O.G. — meaning "child of God." Balancing the caustic, absurd, and bittersweet, gradually making us care about an amusingly dislikeable, prickly protagonist, this is a refreshingly offbeat narrative that pulls off a lot of tricky, ambivalent mood shifts. (1:57) *Elmwood, Smith Rafael, Sundance Kabuki*. (Harvey)

Herb and Dorothy 50X50 Building upon her 2008 doc *Herb and Dorothy*, Megumi Sasaki revisits elderly Manhattan couple Herb and Dorothy Vogel, art-world legends for amassing a jaw-dropping collection of contemporary art despite holding modest jobs and living an otherwise low-key lifestyle. (Out of necessity, they favored smaller works on paper — and whatever they bought had to fit into their one-bedroom apartment.) Remarkably, in 1992, they donated the majority of their highly valuable collection to the National Gallery of Art, but it was so vast that most of it was put into storage rather than displayed. Sasaki's camera picks back up with the couple (Herb now in a wheelchair, with Dorothy doing most of the talking) as they work with the National Gallery to select 50 museums nationwide, each of which will receive 50 pieces of the collection. Though the film chats with some of the Vogels' favorite artists

(Richard Tuttle, notably, was initially angered by the idea of the collection being broken up), its most compelling segments are those that focus on Vogel exhibitions in relatively far-flung places, Hawaii and North Dakota included. Of particular interest: scenes in which museums without modern-art traditions help skeptical patrons engage with the art — a towering challenge since much of it appears to be of the deceptively simple, "I could have done that" variety. (1:25) *Elmwood, Roxie*. (Eddy)

Ip Man: The Final Fight Yep, it's yet another take on kung-fu icon Ip Man, whose real-life legacy as Wing Chun's greatest ambassador (tl;dr, he taught Bruce Lee) has translated into pop-culture stardom, most recently with Donnie Yen's *Ip Man* series and Wong Kar-wai's still-in-theaters *The Grandmaster*. *Final Fight* is directed by the prolific Herman Yau, and though it lacks the slickness of *Ip Man* or the high-art trappings of *The Grandmaster*, it does have one heavy weapon: Hong Kong superstar Anthony Wong. A less-charismatic actor might get lost in Yau's hectic take on Ip's later years; it's chockablock with plot threads (union strikes, police corruption, health woes, romantic drama, brawls with rival martial-arts schools, scar-faced gangsters ...) that battle for supremacy. But that's not a problem for Wong, who calmly rises above the chaos, infusing even corny one-liners ("You can't buy kung fu like a bowl of rice!") with gravitas. (1:42) (Eddy)

Mademoiselle C Fabien Constant's portrait of French fashion editor-professional muse-stylish person Carine Roitfeld may be unabashedly fawning, but it does offer the rest of us slobbs a peek into the glamorous life. The film begins as Roitfeld leaves her job at Vogue Paris; there's passing mention of her subsequent feud with Condé Nast as she readies her own luxury magazine start-up, CR Fashion Book, but the only conflicts the film lingers on are 1) when a model cancels last-minute and 2) when Roitfeld goes double over budget on her first issue. (Looking at the lavish photo shoots in action, with big-name photogs and supermodels aplenty, it's not hard to see why.) Mostly, though this is a fun ride-along with Roitfeld in action: hanging with "Karl" (Lagerfeld) and "Tom" (Ford); swooning over her first grandchild; sneaking a little cell phone footage inside the Met Ball; allowing celebs like Sarah Jessica Parker and designer Joseph Altuzarra to suck up to her, etc. There's also a funny moment when her art-dealer son, Vladimir, recalls that he was never allowed to wear sweatpants as a kid — and her daughter, fashion-person Julia, remembers her mother's horror when she dared to wear Doc Martens. (1:30) *Sundance Kabuki*. (Eddy)

Museum Hours See "The Observer." (1:46) *Opera Plaza*.

My Lucky Star Aspiring cartoonist Sophie (Ziyi Zhang) puts her romantic fantasies into her artwork — the bright spot in an otherwise dull life working in a Beijing call center and being hassled about her perma-single status by her mother and catty friends. As luck would have it, Sophie wins a trip to Singapore right when dreamy secret agent David (Leehom Wang) is dispatched there to recover the stolen "Lucky Star Diamond"; it doesn't take long before our klutzy goofball stumbles into exactly the kind of adventure she's been dreaming about. *Romancing the Stone* (1984) this ain't, but Zhang, so often cast in brooding parts, is adorable, and occasional animated sequences add further enhancement to the silly James Bond/Charlie's Angels-like action. (1:53) (Eddy)

Prisoners Canadian director Denis Villeneuve (2010's *Incendies*) guides a big-name cast through this thriller about a father (Hugh Jackman) frantically searching for his missing daughter with the help of a cop (Jake Gyllenhaal). (2:33) *Four Star, Marina, Salinger* Documentary about the reclusive author of *Catcher in the Rye*. (2:00) *Presidio*.

Thanks for Sharing Mark Ruffalo, Gwyneth Paltrow, and Tim Robbins star in this comedy about sex addicts from the co-writer of 2010's *The Kids Are All Right*. (1:52)

Wadjda The first-ever feature directed by a female Saudi Arabian follows a young Saudi girl who dreams of buying a bicycle. (1:37) *Opera Plaza*.

You Will Be My Son Set at a Bordeaux vineyard that's been in the same family for generations, Gilles Legrand's drama hides delightfully trashy drama beneath its highbrow exterior. Patriarch Paul de Marseul (Niels Arestrup of 2009's *A Prophet*) treats his only son, Martin (Lorant Deutscher) with utter contempt — think the relationship between Tywin and Tyrion Lannister on *Game of Thrones*, only with even more petty digs and insults. Still hopeful that he'll inherit the estate someday, despite Papa Jackass' loud proclamations about his "lack of palate," Martin sees his future prospects crumble when dapper Philippe (Nicolas Bridet) blows into town, having left his California gig as "Coppola's head wine-maker" to care for his dying father, Paul's longtime second-in-command Francois (Patrick Chesnais). Things go from terrible to utterly shitty when Paul decides Philippe is the answer to his prayers (see: title). Melodrama is the only recourse here, and the film's over-the-top last act delivers some gasp-inducing (or guffaw-inducing, your choice) twists. Heading up a classy cast, Arestrup manages to make what could've been a one-note character into a villain with seemingly endless layers, each more vile than the last. (1:41) *Opera Plaza*. (Eddy) **SFBG**

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LEGAL NOTICES

FICTIONAL BUSINESS NAME STATEMENT FILED NO. A-0353234-00. The following is doing business as VOLARE STUDIO. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on:

N/A. This statement was signed by Patrick Rylee in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 22, 2013. L#00131. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

FICTIONAL BUSINESS NAME STATEMENT FILED NO.

A-0353234-00. The following is doing business as COMPASS Q.

The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on:

N/A. This statement was signed by Michael Jaldon, Deputy County Clerk, on August 16, 2013. L#00130. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

FICTIONAL BUSINESS NAME STATEMENT FILED NO.

A-0353234-00. The following is doing business as THE BRIXTON.

The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 01/15/11.

This statement was signed by Hugo Gamboa in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 28, 2013. L#00126. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application:

August 28, 2013. To Whom It May Concern: The name of the applicant is: LITTLE GIANT RESTAURANT, INC. The applicant listed above is applying to

The Department of Alcoholic Beverage Control to sell

alcoholic beverages at: 217 KING ST, SAN FRANCISCO, CA 94107-1754. Type of Licenses Applied for: 41 - ON- SALE BEER AND WINE - EATING PLACE, L#00136; Publication Date:

September 18, 25 and October 2, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application:

September 5, 2013. To Whom It May Concern: The name of the applicant is: CAPITAL SBG RESTAURANT, INC.. The applicant listed above is applying to

The Department of Alcoholic Beverage Control to sell

alcoholic beverages at: 839 CLAY ST, SAN FRANCISCO, CA 94108-1614. Type of Licenses Applied for: 41 - ON- SALE BEER AND WINE - EATING PLACE, L#00138; Publication Date:

September 18, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application:

August 21, 2013. To Whom It May Concern: The name of the applicant is: ANDERSEN AMERICA, INC. The applicant listed above is applying to The Department

ber 4, 11, 18, 25, 2013.

FICTIONAL BUSINESS NAME STATEMENT FILED NO.

A-0353347-00. The following is doing business as SABROSA. The business is conducted by a limited liability company. Registrant commenced business under the

above-listed fictitious business name on: N/A. This statement was filed by Melissa Ortiz, Deputy County Clerk, on August 27, 2013. L#00128. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

NOTICE TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549758.

SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michelle Kawakami. TO ALL INTERESTED PERSONS: Petitioner Michelle Kawakami filed a petition with this court for a decree changing names as follows: Present Name: Michelle Kawakami. Proposed Name: Mimi Kawakami Kloster. THE COURT ORDERS that all

persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.

NOTICE OF HEARING Date:

10/31/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00137. Publication dates: September 4, 11, 18, 2013.

NOTICE OF HEARING Date:

10/31/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00137. Publication dates: September 4, 11, 18, 2013.

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